10¢

The American Home

November 1934

PERIODICAL ROOM
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NATURAL COLOR PHOTOGRAPH

SHADED STREAMLINED EMBOSSED

the latest idea in linoleum

EXPERT decorators are enthusiastic, practical home makers are delighted with this season's smartest floor creation—the new Armstrong's Embossed Linoleum. Distinctly different in design, they strike a new note in floor beauty. They also offer advantages never found before in *any* linoleum floor.

Read the five outstanding features described for you at the right. Then see these fashionable floors now on display at local linoleum stores. You'll say, "Is this really linoleum?" and you'll want to start right in planning a gay, carefree kitchen, a colorful sun room, a modern entrance hall. The complete service of our Bureau of Interior Decoration is explained in "Floor Beauty for New Homes and Old." Just send 10¢ for your copy. (In Canada, 40¢.) Address Armstrong Cork Company, Floor Division, 971 Pine Street, Lancaster, Pennsylvania. (Makers of cork products since 1860)

Gay and modern, the kitchen shown here is also carefree, thanks to two labor-saving Armstrong creations—the linoleum floor, Embossed No. 5441; and the durable, washable, soil-proof walls of Ivory Linowall No. 743—ideal for kitchens, bathrooms and playrooms. Complete specifications for this kitchen sent on request.

1. NEW CLEAN-EASY SURFACE

By an exclusive process, a mirror-like finish has been given the new Embossed Linoleum. It's smooth to the eye, smooth to the touch. Dirt can't cling to or grind into this surface. Your floors stay clean with a daily dusting, an occasional waxing. (For best results, use Armstrong's Linogloss Wax.)

2. NEW SHADED TEXTURED TILES

Another exclusive Armstrong invention is the delicate vari-toned shading of the tiles. The effect is a natural, realistic texture never before possible in any linoleum floor.

3. NEW STREAMLINE EMBOSSING

No sharp angles where dust and dirt might collect in the interliners. This streamline embossing adds to the beauty, easy cleaning, and long life of your new Embossed Floors.

4. NEW TWO-COLOR INTERLINERS

Many of the patterns in the new Embossed Linoleum show an entirely new treatment of interliners. Two colors blend freely to create a realistic handcraft effect that sets a new pace in modern floor design

5. NEW CLEAR-TONE COLORS

Color takes on new sparkle and brilliancy in the new Embossed Inlaids. It has depth and richness. More than that, this new clarity of color penetrates the full thickness of the pattern. It will hold its refreshing brightness for a lifetime of service.

Armstrong's Linoleum Floors

FOR EVERY ROOM IN THE HOUSE

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWALL

Have you a CHILD in SCHOOL?

Every parent should know how proper light protects eyes at this critical age

YOUR child in school is just beginning to use her eyes for close, concentrated seeing. If you fail to provide her with good light for studying, she may do her eyes permanent harm.

One school child in every five already has impaired vision. At college age, two in five are either wearing glasses or should be. Science now tells us that much of this appalling waste of human eyesight comes from improper and insufficient light.

Do something about it! Have your child's eyes examined regularly by a competent eyesight specialist, and make sure of good light.

A new sight-saving lamp

Here is good news for parents: An entirely new type of lamp has been designed by the Illuminating Engineering Society. It is called the I.E.S. Study and Reading Lamp. Revolutionary in principle, this new lamp gives six to ten times as much useful light as an ordinary lamp. There is no glare—because the bulb is hidden in an opal glass bowl. The shade has a special inside finish to reflect the maximum light. Its open top adds the *indirect* light so necessary in preventing eyestrain. The height is scientifically correct.

Get one of these sight-saving lamps for your child. There are many attractive styles with both silk and parchment shades! But be sure the lamp you buy bears the I.E.S. approval tag. Mail the coupon. It will bring you full particulars about these new lamps—and a free copy of "The New Story of Seeing."

GIVE YOUR CHILD THIS SIGHT-SAVING LAMP

Your child will grow up with better sight if she has a lamp like this new I. E. S. Study and Reading Lamp to aid her as she reads and studies. It gives six to ten times as much useful light as ordinary lamps, without additional current cost.

General Electric does not manufacture the I.E.S. Study Lamp, but is glad to contribute this information in the interest of better sight.

AH-11

INCANDESCENT LAMP DEPT. 166, GENERAL ELECTRIC CO., NELA PARK, CLEVELAND, OHIO.

Please send me my free copy of "The New Story of Seeing," and full particulars about the new I. E. S. Study Lamps.

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Home of Mr. and Mrs. Harry A. Clement
Muskogee, Oklahoma

Home of Mrs. Dongall A. Kitterwaster
Ridgeland Park, Illinois

MRS. JEAN AUSTIN, Editor

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The Cover: The copper and brass articles illustrated on the cover are by courtesy of Hyman Tuttman. The India print, Gunn & Latchford

Above: Home of Mr. and Mrs. William Booth, Jr., Scarsdale, N. Y. Below: Home of Mrs. Minnie N. Jackman, Crystal Lake, Illinois

Home of Mr. and Mrs. Shirley Carter
Ruxton, Maryland

Home of Mr. and Mrs. Wright Broadhead
Jamestown, New York

LEONARD BARRON, Horticultural Editor

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Chase Chromium

never tarnishes—never needs polishing

Entertaining is a joy with these new and lovely things by Chase. For Chase Chromium never tarnishes—never needs to be polished. See these smart aids to modern entertaining in leading department, gift and jewelry stores.

Beautiful . . . Useful . . . and so Very Inexpensive!

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(Top picture)

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Cocktail Server $12.50
Cigarette Server $1.00
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SUPPER
(Center picture)

Cheese Server . . $9.00
Meat Platter . . . $4.00
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Candlesticks . . . $6.00
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AFTER SUPPER
(Bottom picture)

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Drip Coffee Set $20.00
Coffee Tray $5.00
Mint, Nut Dish $2.50

CHASE

Photograph by Harold Haliday Costain

Chrysanthemums, the welcome flowers of fall, in a picturesque setting at the New York Horticultural Society's fall show, from the gardens of Mrs. W. Redmond Cross, Bernardsville, New Jersey

WILLIAMSBURG—a shrine for American patriots

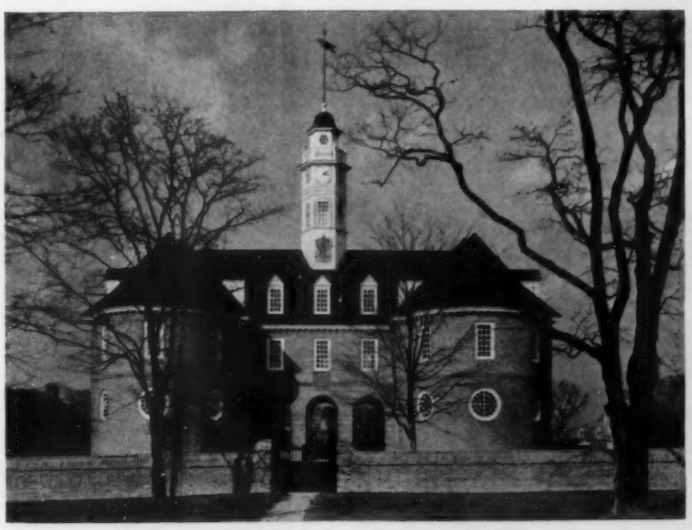
The story of a restored city that rises again to link our present and the future with a *living* 18th century whose decades are glorious with historic significance and inspiration. A monumental task is this restoration and one for which all true Americans may be deeply thankful

Above, the Palace of the Royal Governors. In the process of building for fifteen years the Palace and the elaborate gardens were finished in 1720. This was the first great Georgian house in the Virginia colony. Later many of the wealthy planters were inspired to copy it

Barbara Trigg Brown

AT THE turn of the century a favorite pastime for Richmond people was to visit Williamsburg in buttercup season. May days the quaint greens were fields of the cloth of gold, well worth the trip to see. There was, however, more pleasure than picking buttercups connected with this pilgrimage to the oldest incorporated city in the state, that had become in 1699 the second capital, previous to Richmond's becoming the third and present capital. For there was Bruton Parish Church, the Powder Magazine, the College of William and Mary, the Capitol foundation, all historically indicative of a splendid past.

In 1900 the Reverend W. A. R. Goodwin came to Bruton Parish Church. The historic significance of the city captured his imagination. He visualized a tremendous stage-set; a whole Colonial city rebuilt to become one of the nation's great shrines of patriotic inspiration. Millions would be needed to translate this dream into reality. Years passed. In 1924 Dr. Goodwin met Mr. John D. Rockefeller, Jr., in New York. In 1926 Mr. Rockefeller came to Williamsburg to attend the dedication of the Phi Beta Kappa Memorial Hall at the College, the society that had been founded by William and Mary College students in the Apollo room at the Raleigh Tavern, December 5, 1776. On this visit Mr. Rockefeller undertook the restoration which has been carried forward uninterruptedly since that time.



Center, the restored Wren building, for which Sir Christopher Wren prepared the plans, was erected in 1695. Above, the Colonial Capitol, an authentic reproduction, was a great architectural achievement, described by the Rev. Hugh Jones in 1724 as "a noble, beautiful, and commodious pile"

A stupendous task, in 1934 it is nearing completion, to be accounted one of the brilliant achievements of this generation. Men and women from many sections of the country have served in the several organizations identified with the restoration, their combined efforts stamping it a national undertaking.

The firm of Perry, Shaw and Hepburn, of Boston, has been in charge of the architectural staff, collaborating in an advisory manner with leading architects in the country, and making an exhaustive study of Colonial Virginia architecture. Under their direction a Department of Research

Raleigh Tavern : :

Named fittingly for Sir Walter Raleigh, the famous tavern faces south on the Duke of Gloucester Street with a north wing that is 106 feet long. Of the classically simple Colonial architecture, the walls enclose the beautiful Apollo, Daphne, and "Ye One and Ye Four" Reception rooms, the Bar, and the Parlor, where the brains and belles of Williamsburg gathered to make political and social history

has conducted an international search for authenticity, tapping Europe as well as America for sources of information. The work has proceeded slowly—but surely—for not a stone or brick was laid until authentic data guided its correct course. Letters, photographs, engravings, maps, illustrated insurance applications, bits of tiles, of wallpaper, of colored plaster, fragments of foundations, an extremely valuable "Frenchman's map"—a plan of the city made in 1782 by a French engineer, have all furnished needed clues. As well, ahead of any actual work came much preliminary labor. A map of the present city was made; engineering specialists studied the water, sanitary, light, and telephone systems, and evolved fire prevention and protection. They trained their men in the methods and technique of the Colonial craftsmen. For example, they learned to fashion glazed-head Colonial brick, to mix mortar made of oyster shell lime, to help fabricate a composition fire-proof shingle in size and color a replica of those used by the Colonials. In addition, the executive organization figured purchases, rents, repairs, maintenance, taxes, and insurance. A monumental task was this building back a complete town!

With equal exactitude, the Department of Interior Decoration has done its work meticulously. Original furniture has been traced and purchased, period copies made, colors of original walls, woodwork, draperies, and chintzes have been discovered. The public buildings, homes, and gardens are completely Colonial. The business section has been rebuilt to conform architecturally. The restored private homes, some of whose occupants have been identified with the city since its incorporation, contain generally a far greater number of Colonial heirlooms than modern furniture. As inconspicuously as possible, modern plumbing and lighting has been installed in these homes. The public buildings are always open to visitors, the private houses at stated times only.

Mr. Arthur A. Shurcliff, in

The St. George Tucker House : :

An 18th-century Colonial house, the Tucker House, is occupied by the descendants of its builder. Of white clapboard on brick foundations, the long façade, the varying roof levels, and splendid chimneys are typically Colonial

charge of the landscape architecture, designed the restoration of individual gardens, and the general area to harmonize and accentuate the Colonial appearance and feeling of the city. His work has been peculiarly difficult due to the fact that many gardens had been long neglected. However, enough of the old landscaping and growth had been preserved to make anew,

1934 finds the resources of the "old" developed to create an architectural gem.

The Duke of Gloucester Street that runs the length of the city has been restored to resemble a Colonial street. Bordered by splendid trees, the telephone and telegraph wires are gone, (concealed underground) lamp-posts and "barriers," i. e hitching posts,

head of the important Duke of Gloucester Street. The three original buildings facing the campus are the famous Wren, 1695, for which Sir Christopher Wren prepared the plans; the President's House, 1732, and Brafferton, 1723. A copperplate engraving found in the Bodleian Library at Oxford, England, was one of the most helpful guides for the restoration

Capitol is because it is the best and most commodious pile of its kind I have seen or heard of. Because the Statehouse, Jamestown, and the College have been burnt down, therefore is prohibited in the capitol, the use of fire, candles, and *tobacco*."

Here is a key to the tremendous need for research—fire had destroyed so many of the historic

Boxwood, the glory of Colonial gardens, creates their restful and distinctive beauty in Williamsburg gardens. After careful, extensive research, the gardens have been landscaped and restored as they were planted originally

under the magnificent elms, oaks, hackberry, and pecan trees (which tree surgeons have repaired where it was necessary) the box-bordered Colonial gardens, sweet with old-fashioned shrubs and colorful flowers.

Space permits giving here the highlights only. Visualize, then, in 1925 a twentieth-century city of about 1500 inhabitants and nearly as many college students; a city compounded architecturally of the old and the new, indiscriminately—rich in the possession of some beautiful old buildings, old trees, old greens, and squares, and gardens—poor in its "modern improvements" in the forms of sheet-iron structures, false-front stores, filling stations, garages, and Victorian houses.

have been put along its grassy curb. The Palace Green, The Courthouse Green, Market Square, and the Capitol grounds, with the original buildings and those that have been reconstructed, the houses upon Francis and Nicholson streets, that run parallel to the north and south of the wide Duke of Gloucester —all this section that *was* the Colonial city *is* again, completely, the Colonial city.

Entering Williamsburg from the west the College of William and Mary is reached first at the

of this original unit of the second oldest college in the Colonies, (Harvard the first) and the only one under Royal patronage.

At the extreme end of this main thoroughfare the historic Capitol, originally completed in 1705, has a conspicuous location. The indefatigable historian Henry Howe, quotes from the book of the Rev. Hugh Jones, chaplain to the Honorable Assembly, whose account written in 1724 is too long to be recorded here. He explains its length, "The cause of my being so particular about describing the

buildings. This imposing H-shaped Capitol, reminiscent of Continental grandeur, contained the Hall of the House of Burgesses, the Governor's Council Chamber, and the General Court, with offices for all the officials of that day. For the most part the building is refurnished with exact reproductions of the original Colonial pieces and accessories mentioned in the official records of the Colony. The benches of the court room, the chairs, tables, portraits, record books, and documents, the inkwells, and even the candles would all combine to make Chaplain Jones feel as if not a decade had passed were he to enter the Capitol today.

Conveniently near, the Raleigh Tavern, most popular Colonial

[*Please turn to page 392*]

F. M. Demarest

Serve it with distinction

Mary L. Van Dyck

Why won't more American women sit down, put on their thinking caps, and work out ways to serve food with more distinction? In too many homes is food merely set down in front of the guests with no attempt at introducing any pleasant customs in the ritual of service. And yet it is just such little touches which give flavor and distinction to hospitality. Above: a suggestion for the modern table. On linen doilies printed in asymmetric design is china in a severe shape with fine all-over Fleur de Lis design. Long, flowing lines mark the sterling silver in a pattern known as "Aristocrat," and the water goblet has the severely simple curves that go with the rounded lines of the china. Glendale linen, Percy Leyland china, Towle silver, Fostoria glass

VERY likely you haven't a flock of maids, possibly nothing more than a little half-timer from "across the tracks." And yet it is amazing what can be accomplished with just a little effort and a whole lot of imagination. We all know those houses run by women who seem to have a sixth sense which enables them to do all things perfectly. Possibly they had French grandmothers, or possibly they inherited a flock of old silver bowls which they put to a dozen delightful purposes. More likely than not, they have merely kept their eyes open and considered it grand fun to put as much imagination into their homes as they can. Such a hostess will serve a basket of rolls with as much distinction as it might be done in the dining room of one of the best hotels in New York. She may not have a traditional service of good Spode, but she will do wonders with a dozen delicious little salad plates picked up at a New England fair, quaint salt cellars, and amusing little odds and ends that her imagination discovered at a five and ten-cent store. And what a pleasure it is to sit down at her dining table. The charm and beautiful service of one of her little luncheons is remembered long after the dinner at the big house has been forgotten.

It is necessary to remember that perfect service is achieved first through organization and then by attention lavished on trifles, seemingly of little consequence. But to a woman cultivating the homemaking talent, no detail is too small to arouse her enthusiasm and interest.

Suppose we begin by considering the lowly muffin (or it might be buttered toast or biscuits.) Why do not more women tuck their muffins into a snowy linen cover, making them twice as appetizing and keeping them snugly warm? You can make one of these covers yourself for less than fifty cents. Heavy creamy linen hemstitched or edged with filet makes a very nice one. Use a twenty-one inch square of linen. Cut it in the shape of a square cross with pointed ends. Place the muffin cover on the plate, then gently arrange the muffins, and finally tuck the flaps over lovingly. At the table, flaps are turned back to reveal golden brown muffins. And after a first serving the remaining muffins are covered to keep them warm for the second round. Never use your muffin napkin without first laundering it and ironing it to pristine perfection.

We do hope you aren't allowing your dinner parties to end abruptly without that nice little finale of finger bowls on small plates. The bowls need not be silver, you know. Crystal ones are very satisfactory and you can set them on your dessert plates. But please don't fail to make sure that the water is faintly warm. And just before the bowls are brought in, put a drop of some fresh scent into each one. A delightful little touch and it takes but three minutes.

Jellies and marmalades and preserves, with their fascinating colors and flavors, offer endless possibilities to a clever hostess. All the delicious suggestions of summer suns that have been imprisoned in these delicacies can add subtle distinction to the food you serve. Ourselves, we are admirers of jellies served in little dishes of three or four compartments. If you can't have silver, there are lovely inexpensive china ones. Do your own experimenting with colors and flavors.

About marmalade. What is a late Sunday breakfast without it? Delicious pineapple, orange, or

peach marmalade! The very nicest way to serve it is to put the marmalade in individual containers at each place. Let these tiny containers be no larger than two inches in diameter. Whether they are china, silver, or glass is of no consequence. But a tiny mould of golden marmalade at each place will decorate a whole breakfast table.

It is our own fond belief that every woman so fortunate as to have a home ought to be the owner of one nice silver bowl. It is a sort of classic equipment. And the uses to which a clever woman will put such a bowl are legion. Naturally, you will think first of flowers. But do you know that baked potatoes piled in a silver bowl are a grand sight at an informal supper party? Be sure that you have rubbed your potatoes with olive oil before you put them in the oven, so that they'll be nicely soft and smooth.

When it comes to serving rolls—a variety of rolls, please, long ones and thick ones, thin ones and hard ones—mix them up and heap them in your silver bowl. And if you don't already know it, the kingly way to serve white ice cream is to pile it up in a silver bowl, set it in front of the hostess and let her serve it with a big silver spoon. There's nothing in the world quite so cold as white ice cream in shining silver.

Should you be serving the meal yourself, or if your maid is a busy, overworked person, it is very nice at dinner to serve the two vegetables at the same time. Place both vegetable dishes on a long narrow tray and let each guest help herself to the two vegetables at one passing. A narrow woven reed tray is quite suitable and convenient for this purpose.

About your maid, supposing that you do employ one for full time. It is our opinion that you will never regret buying her a well-tailored black or gray rayon dress to wear when she serves. And don't forget a nice sheer organdie apron and cap. Such a maid, as soon as she opens the door, suggests a carefully and nicely run household.

As to the finish of a meal, we are inclined to believe that nothing adds so perfect a touch as crackers and cheese. But be sure that the crackers you serve have been warmed. At so few tables is this the procedure, and yet not one of those little Paris hole-in-the-wall restaurants would dream of bringing in crackers that had not been thoroughly warmed through. A nice little touch; you should add it to your service. As for cheese, a good hostess makes it her business to devote some good hard study to this subject. Try a great many and then select three or four that seem to you to be delicious and suitable. Serve them in small mounds on a cheese board, one of the smart but inexpensive new cheese boards.

As for a sweet, the very nicest one we know to use as a dessert for dinner is what we call Assorted Custards. Actually, these are nothing other than our old friends, chocolate and caramel custards. But—mould them in very shallow paper cups about two inches in diameter. You can buy a stack of these cups for a few pennies. Fill half of them with chocolate custard, the other half with caramel custard. Mix them up on a tray and pass them

Arranged especially for The American Home by the Chase Brass & Copper Co. is a table that is definitely Autumn, 1934. Its keynotes chromium and crystal, it reflects the trend in contemporary design. Center decorations, both bowl and candlesticks are of Chase chromium, as are the plates, salts and peppers, and various individual dishes for relishes, cigarettes, or whatever you wish. Linen is supplied by courtesy of Mossé, glass from R. H. Macy & Co. and Fostoria Glass Co., and the flat silver on our table is Oneida Community Plate

A fine old design is reproduced in this pewter coffee service which would be particularly lovely in a house of Colonial or English tendencies. There are many other table accessories in pewter, such as the divided vegetable dish, whose cover can do double duty, and the platter with well and tree. This pewter by Poole is shown on one corner of a handsome lace cloth from the Scranton Lace Company

Glasses below: Monogrammed stemware is always lovely, as in the piece at the left from the Cloverleaf Crystal Shop. At right below is shown Fostoria's new stemware in Oriental ruby

around. They are always enjoyed.

If afternoon tea is not a part of your household ritual, we strongly advise that you introduce it. Should it be impractical every afternoon, then set aside one day in the week when your friends will know that they can gather round your fire for a cup of steaming tea and good talk. But bear in mind that the smartest tea menus are the simplest. Many a hostess in a large country house would not dream of serving a thing save shavers of bread and butter with the tea. If you want something more you might add water-cress to your bread and butter sandwiches. (Let it be bushy and frilly, sticking out at all edges.) And possibly squares of very simple sponge cake might be permitted. But nothing more! Tea is merely a late afternoon pick-up, and never takes the place of a meal.

One thing more about those shavers of bread and butter. It's always quite a problem to slice the bread thin enough. Any woman who does a lot of entertaining really ought to have a bread slicer. We have seen these machines in the city shops for as little as two dollars. And really they are marvelous. Imagine the satisfaction in knowing that at any time, with no effort at all, you could slice bread paper thin. Should you be sufficiently fortunate as to serve your tea from a lovely old table, do not dream of using a cloth. The effect of rich creamy china against old rubbed walnut is something too beautiful to conceal. This blending of the coloring of the china and silver with that of old wood is the final touch in many a great house, famous for its hospitality.

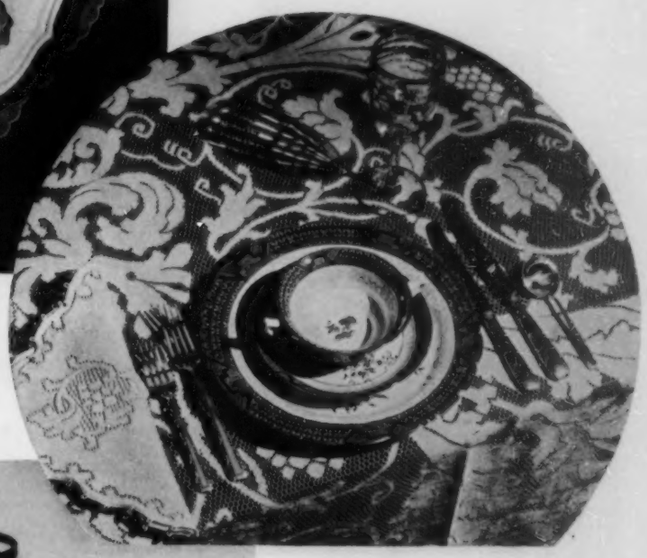
Eventually, every ambitious hostess wants to make her own salad of greens at the table. Attractive wooden bowls,

—on opposite page

Silver on opposite page: Pure simplicity is expressed in sterling flatware in the "Continental" pattern, from International Silver Co. (right), while rich elaboration creates real style in "Candlelight" (center) and "Aristocrat," Towle

China on opposite page: From left to right, a brown monotone print in scenes associated with Shakespeare, each piece showing a different scene; a Royal Bayreuth in white with red and gold lines to accentuate the scalloped edge, both from Justin Tharaud; a cornflower pattern with shell edge from Wedgwood; and a quite simple but exquisite white embossed pattern decorated with the Birbeck rose, from Percy Leyland

After dinner coffee service (opposite page): A silver pattern of fine restraint is "Granado," shown in the coffee service on the opposite page at the bottom. Graceful shapes and fine elaboration of detail in the escutcheon give it a very real distinction. From Rogers, Lunt & Bowlen, it is shown on a formal cloth from the Quaker Lace Co.



Above: New and practical are viand knives and forks with Pyremite handles in bone color, shown with very simple linen, china, and glass. From Remington Arms Co. At right: China in a Chinese Chippendale design in dark green, is here used with "Candlelight" flat silver and a simple goblet with platinum bands. The china is from Theodore Haviland & Co. Towle silver and Cambridge glass

Glasses above: New glassware is both modern and traditional in design, and there is great variety in shape. The nine different patterns are typical of what can be found for both informal and the most elegantly formal tables. They come from Cambridge Glass Co., Paul A. Straub & Co. Inc., Libbey Glass Manufacturing Co., and Fostoria Glass Co.

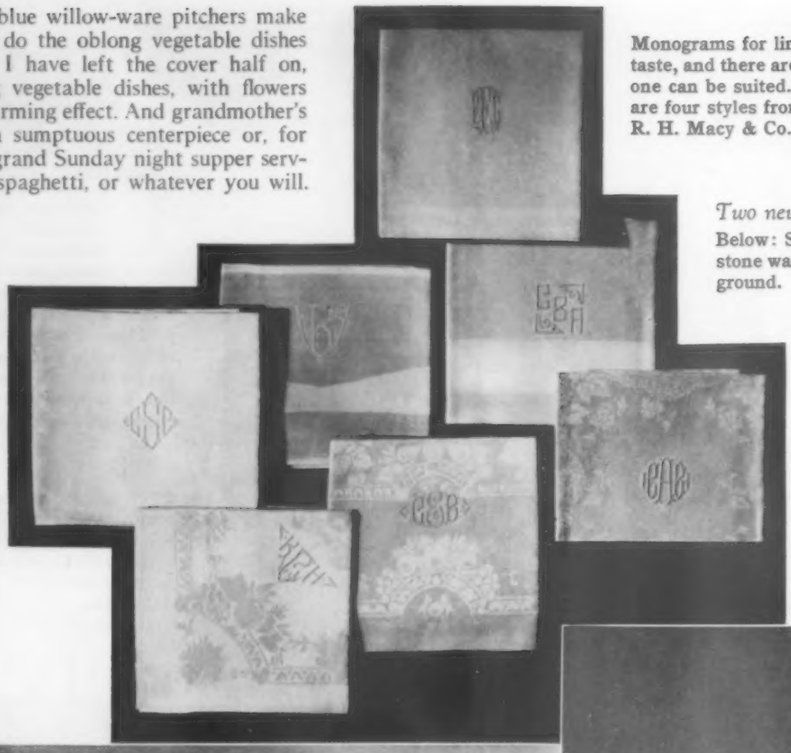
forks and spoons are priced very reasonably now. And you will want to have one of those little wooden pepper mills for grinding your pepper fresh at the table. As for dressing, it might be brought onto the table in one of those blue green Mexican glass bottles with a coral colored top. If crackers are passed, a natural colored hand woven raffia basket is delightful. To set at the individual places, Mexican pottery plates, each one different, are very nice.

There are countless ways of being original, and the best ideas are bound to be your own, once you've decided to be yourself and break away from hide-bound, monotonous tradition in your service. Look about your cupboard for ideas. Those seldom used sea-food cocktail glasses, for instance. Small, footless, they make charming individual flower arrangements at each luncheon

plate. Those fat, round, blue willow-ware pitchers make lovely flower holders, as do the oblong vegetable dishes that come in this ware. I have left the cover half on, half off on these oblong vegetable dishes, with flowers at one end, with truly charming effect. And grandmother's old soup tureen makes a sumptuous centerpiece or, for that matter, a perfectly grand Sunday night supper service dish for onion soup, spaghetti, or whatever you will.

Have you seen the new tea warmer, concealed with lovely crystal prisms? If you are not fortunate enough to possess a really lovely old silver alcohol lamp to keep your tea water boiling, here is a smart

solution. And this, of course, is just one of the smart new aids you'll find in your shops this fall. There are new metals that do not tarnish in all sorts of flower containers, candy boxes, and odd dishes for serving. There is a folding sandwich tray in chrome with a sturdy wooden handle, that folds up into no space at all. There is a new hospitality tray, for doing things "in the open" and smartly. All little things, all inexpensive, these things I've enumerated, but all of them worth their weight in gold for distinctive serving. It is, after all, ingenuity and not expenditure, that makes the big difference in service.



Monograms for linen are very much a matter of individual taste, and there are so many designs in the shops that everyone can be suited. Here, stepped up at the extreme right, are four styles from John Wanamaker, and four more from R. H. Macy & Co. are shown in the other damask group

Two new dinner sets:

Below: Shapes are particularly nice in this "Ribstone ware" with blue and gold borders on a cream ground. This will adapt itself to either the modern or period table setting. From Theodore Haviland & Co. Below at left: "Wildflower" is the name of a fresh new pattern in Royal Doulton, done in shades of pink, mauve and deep rose with green, on a cream ground. It comes from Wm. S. Pitcairn Corp.

Below: These new pieces will solve many serving problems this autumn. At the top in the row at the left is a large plate with removable wooden center, for serving cheese and crackers or canapés, from Paul A. Straub & Co.; next below a glass relish

dish with silver rim, and a sterling silver cake or sandwich dish from the Watson Co., and at the bottom another relish dish in Oriental ruby glass from Fostoria. The pitcher for cider or punch and the sandwich or canapé plate to match, are Fostoria patterns, and the cheese board with sterling silver ends is from the Watson Co. At extreme left: A new metal in a French gray is used for these two Kensington pieces. Designed by Lurelle Guild

Burr A. Church

You'll be planting Roses this fall

Ethelyn E. Keays

Mrs. Keays grows Roses in two gardens—one in Maryland and one on Long Island—and "knows her stuff." She is an experienced grower and for several years has been collecting plants of old-time Roses as an active member of the Old Roses Committee of the American Rose Society

BEING a sensible and conscientious rose grower yourself, you are following the advice of the best practical rose men and planting your new Rose bushes in the autumn. But if you venture to advise your young son to plant his uninteresting, defoliated, short stalked Rose plant in the autumn, with six anxious months to go before he can hope to see his sweet red Roses, he, no doubt, will brace himself up for resistance to such a notion and remark, "What's the big idea? I want to pick roses when I plant my bush."

Most of us are like young son. We dream about our lovely Roses in terms of blooms instead of thinking about them in terms of roots and dormant stalks. The better nurserymen do not *prefer* spring planting for Roses. They know too much and love their Roses too dearly to care to risk them so, but they must sell us their Rose bushes some time. Having given us their best advice and very good bargains in their autumn announcements and been unable to penetrate into our better judgment, they aim to catch our awakening spring thoughts about Roses with alluring pictures of colorful blooms.

The very particular Rose bush, which we might have planted in the autumn just as well as not, we buy in the spring after it has been lying dormant in a pit or a cold storage warehouse or has been cramped up in a pot all winter. Had we planted that particular Rose in the autumn, it would have advanced underground during all the winter by growing a useful mass of feeding rootlets ready and eager to take up the earliest available food in the soil put into drinking solution by the soil water from melting winter snow and spring rains; no evaporation of its good sap during winter storage; no shock of being introduced in the spring to choice food without the little feeding mouths to take it up; no necessity of growing all those fine hairy rootlets for some weeks while drainage of spring water is carrying away what it is hungry to absorb.

Try a Rose this autumn, plant it well, protect it carefully through the winter, then dig it up next spring. Compare its system below ground, equipped with delicate pale little hairy feeding tendrils all ready for action, with the Rose you buy in the spring minus all that. Better not allow that particular Rose you certainly intend to have in your garden, to spend a half exhausted winter in cold storage while you make up your mind to get it and plant it where you want it to grow and bloom for you. Think about it in terms of roots, rather than in terms of blooms.

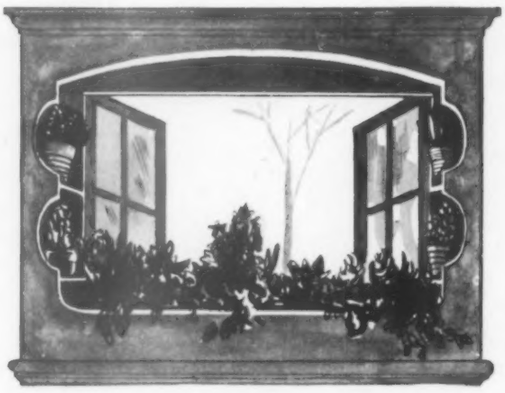
At the end of a gardening summer comes the autumn lag and the excuse that no beds have been prepared to receive Rose plants. All right, your Rose would be better put into the vegetable garden for the winter to wait for a quick transplanting in the spring.

Roses are possible in any soil which will grow Dandelions and Grass. They do not require a special soil although they do show a preference for clay loam and will go a long way to get their toes into a lump of clay. What they really want is enough food, and any reasonably fairly granulated garden soil can be treated to make them flourish. The formula for preparation is simple enough. Go down one spade deep and remove the top soil. Go down another spade deep and mix into the lower soil about a third of its content

[*Please turn to page 422*]

WINDOW GARDENING

—an indoor winter sport



James H. Draper, Jr.

Not so many years ago nearly every available window space in the home was crowded with potted plants during the winter months. Lanky Geraniums, huge Begonias, mats of Ivy and Wandering-Jew, vied with each other for a place in the sunlight. The specimens were so large that most of the light was shut off from the room and the space became a jungle of foliage.

The present-day window garden differs in many respects. Plants are kept more compact, are chosen for some outstanding characteristic, and are displayed in a more attractive manner. And then there are the conditions found in the modern home, which are not always so suitable for plant growth, if we except various Cactus and succulents. A very interesting collection can be made of those plants alone, however.

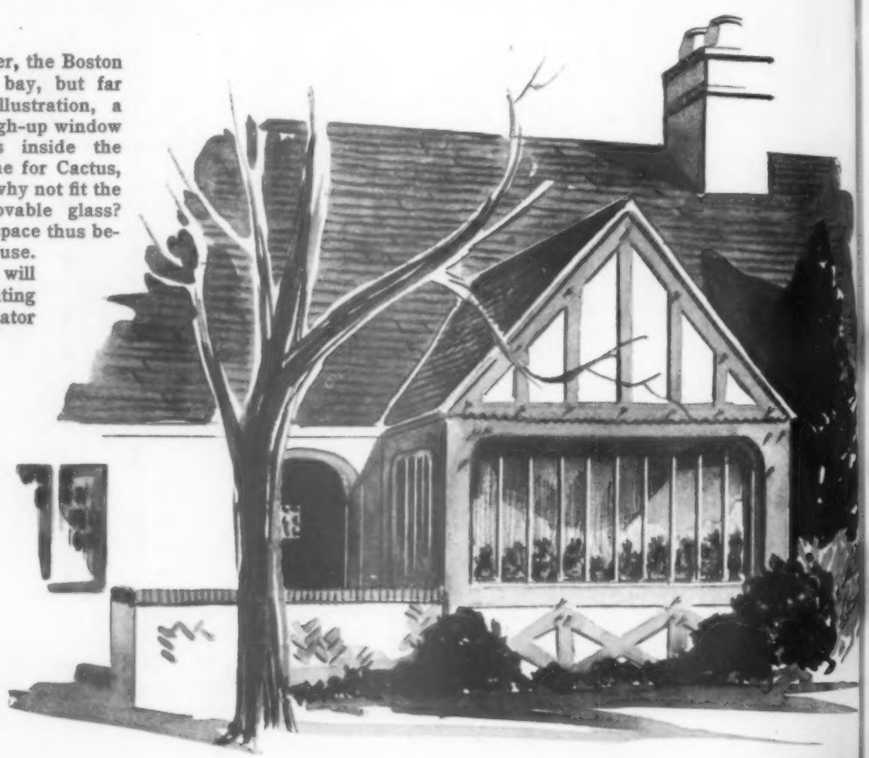
Establish your indoor garden in a window facing south by all means. A bay-window is ideal. Narrow shelves preferably of glass placed across the space enables one to raise many plants in a concentrated area. Here one can window-garden happily throughout the winter.

At the south end of my dining room is a large bay window composed of French doors which during the summer months open onto the porch. In the fall, after the storm windows are put on this place becomes my winter garden. Three shelves, just wide enough to hold the pots of plants, are fitted to each window, the bottom shelf being about eighteen inches from the floor and the other two about twenty-four inches apart above. This allows ample space for my plants, does not prevent the light from coming in as the plants are kept compact and in neat rows, and does not shut off the view of the ravine which is at the side of the house. The interesting tree formations outside the windows form an excellent background for the plants which are on the shelves.

Attractive pottery pots are used for the plants and add much to the charm of the whole picture.

The choice of plants is of course almost unlimited. Each person has a preference, but remember to include only those plants that will grow best under your conditions and aim for a wide variation in formation, bloom and foliage.

Geraniums, so much despised of late, are none-the-less excellent, but do not let them get out of bounds. The fancy-leaf varieties are always interesting and their spicy odors are an added appeal. The Red Peppers and so-called "Cherries" give a festive appearance to the window garden and a few plants should be included. There are a great many Begonias and they give generously of their flowers for months. Fuchsias are rapidly coming into favor again. The blossoms are of unusual grace coming in a variation of color combinations. Lantana is another effective plant to include in the small window garden.



In upper left-hand corner, the Boston window. Built like a bay, but far more useful. Small illustration, a view from inside of a high-up window arranged with shelves inside the decorative window frame for Cactus, potted plants, etc. Or why not fit the open porch with removable glass? This otherwise useless space thus becomes an ideal greenhouse. On its size and location will depend the need of a heating pipe from an inside radiator

There are several annuals that adapt themselves readily to indoor culture. Golden Gleam Nasturtium will flower freely. Plants can easily be started in the fall by rooting pieces of the plants in water, or seed can be sown directly in the pots. Seedlings of Petunias can be potted up and will continue to bloom for some time. If the plants are large cut them back to induce new growth from the base. Flowering Tobacco from outdoors is also a good plant. At the time of blooming the fragrance is delightful. Other suitable annuals include Calendula, Browallia, Clarkia, Mignonette, and Sweet Alyssum.

Too, there are the many bulbs to force into bloom. These plants are one of the main attractions of the window garden. Pots of Daffodils, Hyacinths, Early Tulips, Paperwhite Narcissus, Lily-of-the-valley, Crocus, all these and others can do so much towards brightening the lingering days of winter.

Then as springtime does approach one can bring in branches from the garden to force into flower. Forsythia and branches from fruit trees are often forced the latter part of January, and from then on right up until spring arrives.

If the window you choose to use faces north don't be too discouraged by what has been said above. There are many plants that will grow there, but you must be sure to use those kinds. Terrariums do not require direct sunlight and will thrive for months in such a window. These glass-gardens can contain so much interest and allow the owner free use of his, or her, artistic skill in planning and constructing the miniature landscapes. Sansevierias and Aspidistras will grow in practically any location—even in dark corners of a room. The Jade plant (Crassula arborescens) is another suitable for a north window. A collection of Ferns will add interest, if such species as the Maidenhair, the Boston and its varieties, and the Holly Ferns are included. A few trailing vines will be needed. English Ivy and Philodendron are two excellent kinds that can be easily grown either in water or soil and the Japan-grape (Vitis rhomboidea) is especially charming. Certain Begonias, such as the Beefsteak varieties do very well in a north window and Primroses will blossom for months.

Gloxinias are enjoying great popularity at the present time. Several friends have collections of them which vary greatly as to coloring, formation, and growth. There is a need of more persons making collections of certain plants and carefully studying the characteristics and habits of each. If other growers would experiment with Fuchsias, the various Begonias, the Scented Geraniums, Primroses, etc., worthwhile results surely would be accomplished.

Tropical fish have become almost a necessity if one wishes to keep step with the times. Your window garden forms a splendid background for the aquariums where you can watch the guppies, the swordtails, the Danios, or perhaps the graceful scalare. This hobby permits one to become familiar with the various waterplants which must be included in a balanced aquarium.

In homes where the conditions are not suitable for most plants use has to be made of the Cactus and succulents which will withstand more heat. Such plants carefully spaced against a window will form interesting silhouettes. The formations are so different and the blossoms always curious—several are very beautiful. Here too the containers may play an important part in the effectiveness of your display.

The foliage of the plants in the window garden will need to be syringed frequently to keep the leaves free from dust and in a healthy condition. Keep the plants well groomed by removing all faded flowers and any leaves that turn yellow or brown. The watering requirements of plants depend upon the kind and on the existing conditions. Get acquainted with the requirements of the different types of plants by actual experience. No iron-bound rules can be laid down. Insects and diseases must be watched for and checked whenever noticed.

Wintertime doesn't mean a long rest period for a gardener when there are such fascinating things to be tried indoors. Have an easy chair as part of the furnishings of your winter garden, with your catalogs and garden books close at hand. Here you can read and make your plans for the next season's garden out-of-doors.

Directly above, a portable greenhouse for the ambitious winter gardener. It is attached to a potting room with its own tiny heating unit, but can, of course, be attached to the house proper. In upper right-hand corner, a very simple solution which will conveniently fit the average-size window

Sketches by Frank Wallis

A "before" and "after" story told in pictures

This is a story of the remodeling of an old Connecticut farmhouse, which had already been "improved" by previous owners, but even more, it is the story of remodeling with planting. For while much was done to the house to lend charm and personality, there were more changes in garden and surrounding grounds. And how much they counted in the present delightful effect, the photographs on these two pages will show

ON THE outside of the house, the interfering trellises were removed, the dumpy shape of the dormers changed, the absurd hood over the entrance and the heavy stonework around the steps torn away, substitutes provided for characterless doors, shutters added where missing, and chimneys enlarged to scale better with the proportions of the house. Inside, weather-grayed siding from the outside of an old barn was put up for inside paneling in the dining room, and the basement room on the east end made into a Tap Room, with endless quaint New England copper kettles, earthenware jugs, old iron brackets, and the like. Fresh paint and wallpaper, crisp curtains, and gay color throughout gave an entirely new personality and a new lease on life to the little house.

But we are wondering if the remodeling of the house would have been quite so successful had not the owners, Mr. and Mrs. William Henry Brevoort, had such imagination and good taste in remodeling the grounds and garden of their home at Hunting Ridge, Stamford, Connecticut, as well. The photographs, we think, tell the story, and we are publishing them now so that gardeners and home owners making plans for next year may have the benefit of the very practical and valuable ideas they offer.

The front of the house stood high up off the road, as the "before" photograph shows, and thereby lost some of the charm inherent in its rather miniature proportions. So one of the first things done was the building of a second upper terrace, with a low retaining wall laid up as much like the roadside original as pos-

sible. This change in the grading completely concealed the ugly foundation and cellar windows, and immediately made the house seem more a part of the land it stood on. Two huge maples cast a heavy shade on this south front, so it was necessary to use planting that would thrive under this condition. The upper terrace therefore is planted solid with pachysandra, the lower with myrtle. Two huge old box trees either side of the entrance settle the house down into its site even more, and also accentuate its gracious old New England quality.

The "before" photograph of the east end shows how tall and gaunt the house appeared from this elevation, where the

F. M. Demarest

land falls away abruptly. A flagged terrace and arbor were built outside of the basement Tap Room, and planted with fast-growing wisteria. This treatment breaks the awkward height of the house from this point, and provides a cool retreat from the midsummer sun. Honeysuckle, Dutchman's pipe, and turquoise berry are other vines which now clamber over this end of the building in such a picturesque fashion. The tall tangle of brush and weeds in the foreground of the photograph has now become a glorious smooth lawn framed by a flourishing perennial border.

A passageway connecting the main part of the house with the service portion gives access to both east and west terraces, both flagged and furnished with table and chairs. There is always a cool spot for summer meals out of doors.

A thick barberry hedge in front of the retaining wall, incidental evergreens, and some low foundation planting continue the impression of a gracious little house snug and comfortable in its setting.

The "Swap Queen"

Elsa Steward Clark

Above, the hanging shelf on which our "sewing lady" kept spices after painting it a nice green. The little jugs were "swaps," one for an oak chair, and one for a clock. Below, one chair in exchange for an old phonograph, the other was delivered in pieces in a pail—with the assurance of the old lady to whom it belonged that they all were there. An old, unattractive reed rocker was the price in this barter

WHENEVER I hear my twelve year old son (an authority on the lives and habits of all Big League Baseball players) talk about the Swat King, I smile to myself. For if Babe Ruth is the Swat King, I am certainly the Swap Queen. As I look around the house, there is scarcely a piece of furniture, or an object, for which I have not "swapped" at some time or other. This has not been done in the spirit of the collector, but in an attempt to make our home more livable and beautiful.

There is quite a knack to swapping. One must have a long suffering spouse and a swapping technique. The first is a matter of luck; the second a matter of practice. If you wish to become an expert swapper you must cultivate an attitude of complete indifference to the article in question. You must not value it in terms of dollars and cents, but as to its suitability to your particular purpose. Financially you must expect often to get the short end of the bargain. You must be able to see possibilities in paint covered and broken pieces of furniture. And the last thing is to acquire a "Trade In" stock, so that you will not have to part with anything that you particularly care for. Swapping is like plucking your eyebrows—after you start it, you can't stop.

The big walnut cupboard was exchanged for my kitchen cabinet and three dollars to boot. It has bone escutcheons, and the inside of the upper part is painted turquoise blue, a good background for milk glass. The fish platter you see in the top was a swap for six modern dinner plates, and the owl was traded for a floor lamp, the kind with a sort of umbrella for a shade. The little white hen is where I sometimes hide a dollar at the affluent first of the month and resurrect about the twenty-eighth. The duck is where I conceal an occasional piece of candy from the eagle eyes of the children. The maple ladder-backed chair beside the cupboard was taken in exchange for a baby bed. Of course at the time the chair seat consisted of a piece of carpet, and the chair was painted white, but it is now a very nice piece—one to delight the eye.

The walnut hanging shelf came

from the kitchen of an old lady that sewed for me. It was painted green and I think she kept spices in it because it smelled nice. I got it for putting cane seats in two of her big rockers, so that was a case of exchanging labor for furniture. The large pitcher on the shelf was a gift, but one of the small ones was swapped for an oak chair, and the other for a clock. One of the dolphin dishes on the chest below the hanging shelf had been in my possession for years before I saw the mate to it in a second-hand shop. It was way beyond my price limit. The owner of this shop was one of the "to boot" gentlemen. I feel sure that if I brought him an authentic Chippendale chair to exchange for a tin coffee pot, that he would demand a dollar to boot. So, while being rather ashamed to tell it, I had to give him a rug, a mirror, and a dollar for that dish.

The large old desk was found in the local lumber yard office. It was black, and each drawer had a neat sign on it—NAILS, TACKS, etc. For a large golden oak desk, and five dollars to boot, we became the owners of the desk, which is walnut and has an exceptionally mellow color now that it is refinished. The heavy coats of varnish and black paint had protected the wood throughout the years of its past life.

To obtain trading stock one must attend sales and auctions, as usually more than one article is required to complete a swap. I like to buy things that are very cheap and usable, and am the auctioneer's best ten-cent customer. Of course, I always laugh heartily at all his jokes, open bids for him, and let him poke a little fun at me at times. At the last sale when I bought a clock without a face or works, he tapped his head significantly indicating that I was "lacking," but I just pretended not to see.

Of course, even the most experienced swappers make mistakes. Such as trading a broken luster pitcher for my neighbor's doughnut recipe. She was smart enough to know that the pitcher could be mended and I wasn't. The only special thing in her recipe turned out to be the fact that one patted the dough with one's hands, and the mended pitcher looks perfect. Don't ever mention it to me. Another mistake was trading three heavy thumb print goblets for a whole dozen new ones, and considering myself very canny. It turned out that they were practically made of tissue paper and cracked and chipped at the slightest touch. One of them finally broke in the dish water and nearly cut off my little finger. I had a doctor's bill to pay, and have a scar to contemplate. Another error was trading a large old tablecloth with a woven-in red border for a little table that turned out to be a step-child. It had maple and poplar legs with a pine and birch top. Think of it!

Oh well, to ease my pride I refer you to the large chair in the bay window which I traded for an old cabinet phonograph. The aquarium on the table beside the chair was made from broken windshield glass, by the aforementioned handy husband. The other large chair came in many pieces in a pail. The old lady to whom it belonged said it was all there and it was. A reed rocker was the price in this barter.

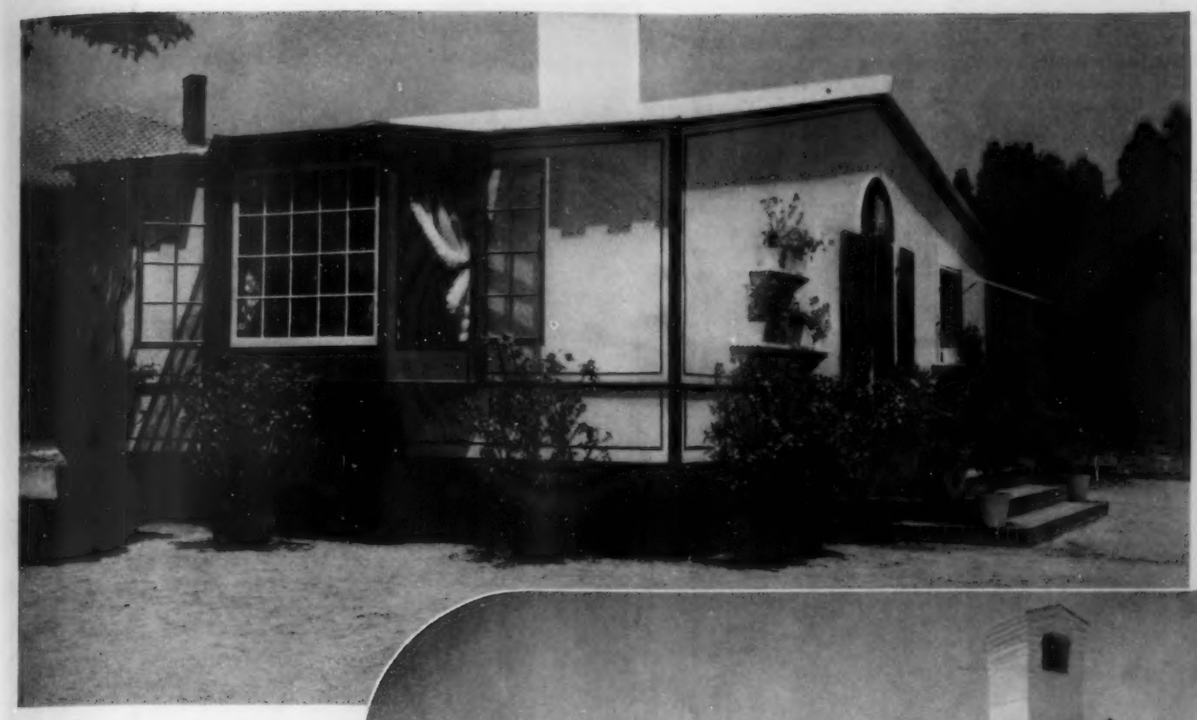
Of course there are limits to every husband's patience. Sometimes when I have bought something I know I don't need, and it's life insurance, or tax month, I hide it until a more propitious time. I always feel just like a murderer disposing of the dead body. Once I came in "that-a-way," and had to put my purchases in the ice box as there were guests in the front room. I don't know what the iceman thought when he saw the remains of a footstool and a scimitar there. Still I imagine that icemen know a lot of amusing things about their customers.

I can glance calmly at the advertisements concerning marvelous bargains in hats, coats, and dresses. The glowing adjectives and charming pictures leave me cold. But the sight of a tiny ad like this, "Household furnishings for sale, leaving town, must sell at once," thrills me. I usually decide not to go. Then I think I might. Then I go. There might be a ship in a bottle there. I have always wanted one so that I could sit and wonder how they got it in there. Life as a Swap Queen may not appeal to you, but I think it fun, and find the results of the chase infinitely satisfying.

The desk found in the local lumber yard office with neat NAILS and TACKS signs on each black painted drawer and "swapped" for a large golden oak desk—and five dollars. The walnut has an exceptionally mellow color now that the heavy coats of varnish and black paint have been removed. The clock which you see on top of the desk was bought without face or works

The old walnut cupboard that was traded for a kitchen cabinet and three dollars to boot, while the maple ladder-backed chair beside it was taken in exchange for a crib. The upper part of the cupboard is painted turquoise blue which makes an attractive background for the milk glass

An entrance hall, painted in soft shades of yellow and blue. Opening off it is a commodious, electric-lighted coat closet in which special provision has been made for convenient and space-saving storage of card tables. Below, the "Honeymoon Cottage" living room. Fireplace bordered with imported hand-made French provincial tile, quaint peasant figures in blue, yellow, and green on a background of white. Mantelpiece white pine, with broad knotty pine panels above. Pine-paneled walls are painted white. Infolding shutters at windows provide complete privacy



Photographs by Padilla Studios

Cottage for two

Warwick Carpenter

When one of the country's finest architects designs a perfect little cottage that is portable, factory-built, and incorporates A-1 materials, and costs $2750 delivered to your lot—that's NEWS! But you need another bedroom? Pick up the telephone and order one—it will be sent out by the next truck and as quickly attached

AMERICA's first completely factory-built and portable house was recently announced in Los Angeles by Wallace Neff, noted California architect. Finished in the uttermost detail, and as thoughtfully furnished, even to flower-filled vases and framed prints for the walls, this unusual home was put on a trailer at the factory and quickly transported to a prominent site on fashionable Wilshire Boulevard where it was set in place and was ready for all to see in a few hours.

"For some time I was possessed by the thought that there should be a demand for small homes of real charm within the reach of people of limited means," says Mr. Neff, the architect. "For nearly three years, as ideas for such a home occurred to me, I worked them out tentatively and filed them away against the day the dream might materialize. That day has arrived, and if the reception given the first presentation may be considered an indication of a substantial response to the offering, other designs will quickly follow.

"In brief, by application to small house construction of the same factory production methods that have at the same time so greatly reduced the cost and improved the quality of automobiles, we are now able to offer unique designs and features and careful attention to detail hitherto found only in homes costing a great deal more money.

"'Honeymoon Cottages' is the name suggested to us by Mary Pickford," Mr. Neff continues, "and we believe the name is an ideal one. Built completely in a local factory under the personal supervision of my associates and myself, they may be inspected just as one goes over an automobile on the sales floor, and when such variation as color schemes are decided on and carried out, the houses are moved by truck and set in place within a few hours only of the time ordered.

"The flexibility of 'Honeymoon Cottages' appeals especially to people whose present requirements are met by a compact one, two, or three bedroom home. The planning and construction is such that when necessity arises additional rooms may be added easily. Already built, the extra room or rooms may be quickly sent out on a truck and as quickly attached to the house proper.

Every inch of space is utilized to good effect in the compact but surprisingly roomy kitchen. One end of the drainboard, which is covered with battleship linoleum and edged with metal, conceals a laundry tray. An electric fan in the vent above the gas range whisks away all fumes. Spacious drawers and storage cupboards abound

A recess in the living room, formed by shelved closets on either side, accommodates a studio couch which may be used for a bed on occasion. The recess is papered blue with white figures, repeating the blue in the fireplace tile. Note the distinctive scalloped molding and trim of knotty pine, hand-finished as is the ceiling, in mellow tan

"Our first 'Honeymoon Cottage' is a one-bedroom house. In artistry, detail, and craftsmanship it compares very favorably indeed with large and costly homes. Painted white, doors, shutters, baseline and mouldings are picked out in cobalt blue and a light blue. To relieve the plain expanse at the left of the doorway, against which it is contemplated an added room may be placed, two shelves support gayly potted flowers with an effect that balances the window on the opposite side of the door. The walls of tightly joined redwood are perfectly smooth. And a unique feature is the roof, which is of tongue-and-groove [*Please turn to page 424*]

Barker Bros., Inc.
Interior Decorators

The bedroom is paneled in redwood and painted white. A large window at one side of the bed is, like the small one shown, shuttered, but the shutter swings up and outward to become a sheltering canopy by day

The low-cost fireproof home has arrived

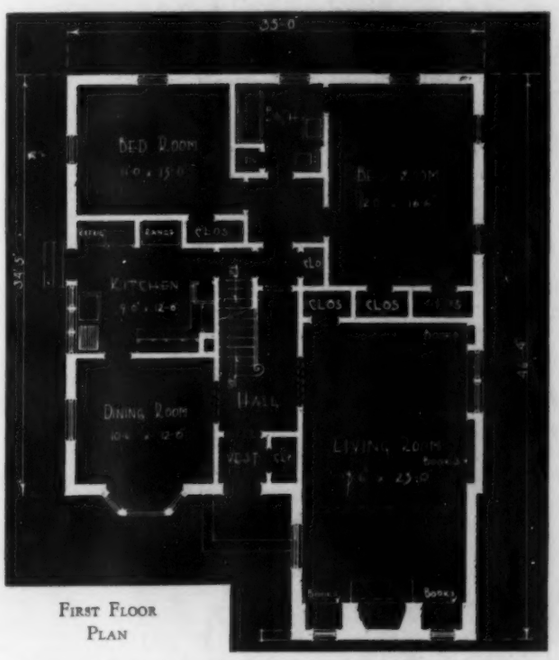
Alexander T. Saxe

AN ERA of fireproof residential construction is near at hand! Scientific experiments and tests conducted with materials hitherto thought impractical for small house work, and the application of "skyscraper" methods in construction and simplified economy in design, have culminated in the erection of a fireproof residence now nearing completion at Brookline, Massachusetts, a suburb of Boston. This house has been produced at remarkably low cost, is of a most substantial and durable character, and is, to my knowledge, the forerunner of a type that will revolutionize the construction industry as applied to the small house field.

The house, of conservative architecture rather than so-called "modern" style, contains 36,600 cubic feet and is being built at a cost of $6446, which makes the cost per cubic foot about 18 cents. The average cost of a non-fireproof residence of similar design and specification requirements was about 50 cents per cubic foot a few years ago. All builders' and architects' fees, landscaping, and complete decorating of the house are included in the above figure. The purchase price of the land is, of course, not included.

Building a fireproof house is a relatively simple matter, but constructing one at a cost not in excess to that of a wood frame building is quite a different proposition. I believe the Brookline house represents the first successful experiment where this has been accomplished. Furthermore, the very small total investment makes this house of special appeal in these times, and represents something brand new in house value.

The secret of low cost lies in careful selection of materials. Despite the comparatively low building costs existing at the present time, it is possible to reduce them a great deal more by closely weighing each and every item that goes into the structure, with price on one side of the scale and suitability to the function that it must perform on the other. The days of the large house, loaded down with enormous mortgages are over for a long time to come, and in its place we shall see a new type of dwelling that will be smaller, more artistic and efficient, and so designed as to allow for future expansion at a minimum of cost. The former twenty-five thousand dollar investment has resolved itself into a problem of building a structure with the same conveniences and comforts for about one-quarter of the cost just stated.



FIRST FLOOR PLAN

House of fireproof construction, designed by Saxe, Glasser, and Stevens, architects. The initial cost of this house is practically the same as a house of non-fireproof materials—yet its upkeep charges are much less. Other plans, page 398

Now one hears a great deal today about the modern house. Well, what is a modern house? Is it a conglomeration of new untried materials thrown together for experimental purposes, or is it a house built along recognized lines of design in which every detail of architecture, construction, and equipment represents the last word in modern ideas? Will the home ever lose its traditional appeal and succeed in steering the owner away from something leaning towards the "theatrical" with all of its long background of established tradition? For we all lean toward tradition, not only in our architectural design, but in our clothes, our furniture, in fact in our very mannerisms.

It may safely be stated that the successful home of the future will

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Some gems among the Gentians

Frederick W. Boissevain

It is not always easy going with these temperamental gems—sometimes they flourish and sometimes they don't. While lovely, glorious, and well worth while when they decide to flower for you, they are notoriously and undeniably fickle. There is no challenging the statement that they bloom one time with ardor and the next time they fade like the last rose of summer, for no apparent reason at all

THERE is a false popular impression that Gentians are blue flowered only. But the truth is that some of the finest are yellow and purple. Yet the Gentian illusion is blue and perhaps properly so for the blues they yield are sublimely beautiful—that incomparable blue of twilight and clear crystal-like water.

The native Fringed Gentian has long been to many gardeners like an illusive will-o'-the-wisp—here one year and gone the next, to bob up somewhere else quite unexpectedly. It seems to be erratic, but the facts are that it is a biennial, making only a low rosette of leaves the first year, shooting up to glory the next. Its lovely violet-blue flowers need no description to Americans. It can be easily raised from seed, however. Our Closed Gentian is not so effective, but its color is true blue, except of course in its white variety. Plants of these are offered by dealers who specialize in our native plants.

But it is in the host of Alpine species that present-day gardeners find the real allure. There are several that belong to our Western mountains which are just becoming known. Gentiana lutea, which has found its way very seldom into American gardens is a favorite in Europe. In masses of clear yellow it is the Campanile of the Alps and shoots forth a succession of gleaming yellow stars on a stalk sometimes three to four feet high. In a border it is a delightful addition of color and will bloom through July and August.

The purple Gentiana pyrenaica will be an unusual as well as lovely addition to your rock garden. It is unusual not only in that it is rarely found in our gardens, (distinctly our loss) but also because of its habits. Growing in a low mat with flowers as purple as the purest English Violet and blooming in late May or June, it does not require the usual precaution in cultivation that the family as a whole seeks—good drainage and often some shade—but will grow in almost any damp place in the full sunshine.

One of the grandest of the family, Gentiana calycosa, comes from our own Oregon. It loves a damp peaty soil and grows from four inches to a foot high with a loose hanging bell flower of the oft-mentioned blue. Happily this is one which the inexperienced gardener may approach with little fear, for it responds to cultivation and will often produce as many as twenty flower stalks on a single plant all through the summer from July till October.

It is generally agreed that Gentiana farreri is the most beautiful of all Gentians. Once again we can say that it is not difficult to grow and, once established, will produce a hundred small plants and literally carpet the section with its grassy foliage and lovely sky blue flowers. It likes a cool rich soil and blooms in your rock garden from August till the severe frost makes an appearance.

One little-known species, which literally comes to us from the "roof of the world" is Gentiana kurroo. It grows flat along the ground only to rear a lovely neck and reveal its cuplike flowers of the richest blue. It likes the most intense sun in England but here it should be placed against a rock in a moderately sunny corner of your rock garden to flower from August on till fall approaches.

One of the largest and most gorgeous is Gentiana sceptrum which is a native of the bogs of Oregon. You will find it specially suitable when planted around or near a pool, for it loves such a situation and grows from two to four feet high with dull brown leaves and a two-inch bell flower of deep blue.

Gentiana parryi is amazing in that it is entirely a variation of blue tones. The leaves are a blue-gray, thick and glaucus, and the blossoms are a brilliant sky blue. One root will send out a veritable maze of stalks, each with one to five blossoms, and sometimes even more, and each one lovelier than the last. It likes a moist shaded place in the rock garden, and will blossom in late summer.

Gentiana septemfida has one of the most amazing flowers in the whole family, for the cup of the flower is so jagged as to give the effect of distinct extra petals so that the flower seems to be ten petaled and is especially decorative. It is a lovely shade of soft water blue and when planted in a rather peaty soil in a cool, moist place in the rock garden will grow and grow for years to come and produce an ever increasing bloom in July and August.

Position or exposure is perhaps of second importance, and should be in the semi-shade as against a rock, sheltering the plant from the sun. There are one or two species which actually like the sun but these are unusual. Remember that where full sun is mentioned in the native habitat of many a plant from abroad or from a high altitude that means only partial sun for the average American garden, especially in the East, for there is no similarity in the sun's intensity. When planting it is well to nestle a few medium-sized stones around the roots to cling to and help keep the roots cool and comfortable.

The third factor to be considered is the soil. This should be a mixture which will never cake. I have found the most useful combination to be: one part stone chips, one part sand, one part leafmold, and one part normal garden soil. The addition of some really good old rotted cow manure is a real aid to growth, but do not attempt to use artificial fertilizers for this type of plant, ever. In the fall before the heavy frost, give a top dressing of sharp sand all around and right up to the crown so that no water may lodge there. In the spring do the same thing again as the sand entering the soil seems to stimulate root growth.

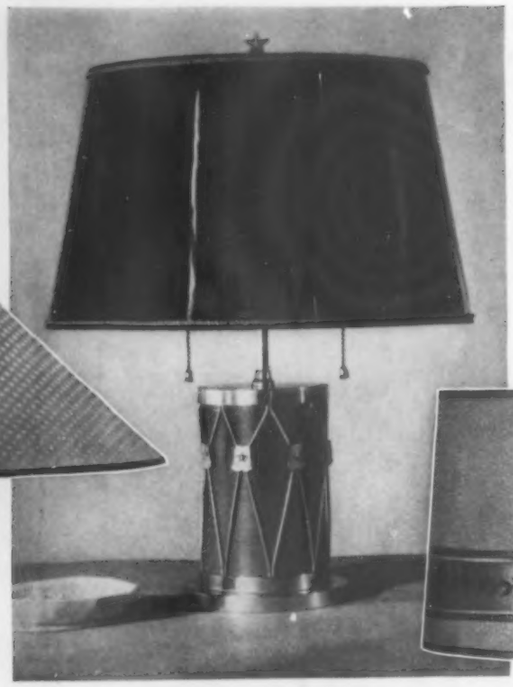
Once you have the plants growing—and it's best to get them in pots for planting out—don't move them about, for they cannot and will not stand disturbance. Propagation is by cuttings or by seed and attempting to increase by division usually results in the death of the whole plant. Gentians are social plants craving a little well-chosen company of your choice fine plants and early rock bulbs.

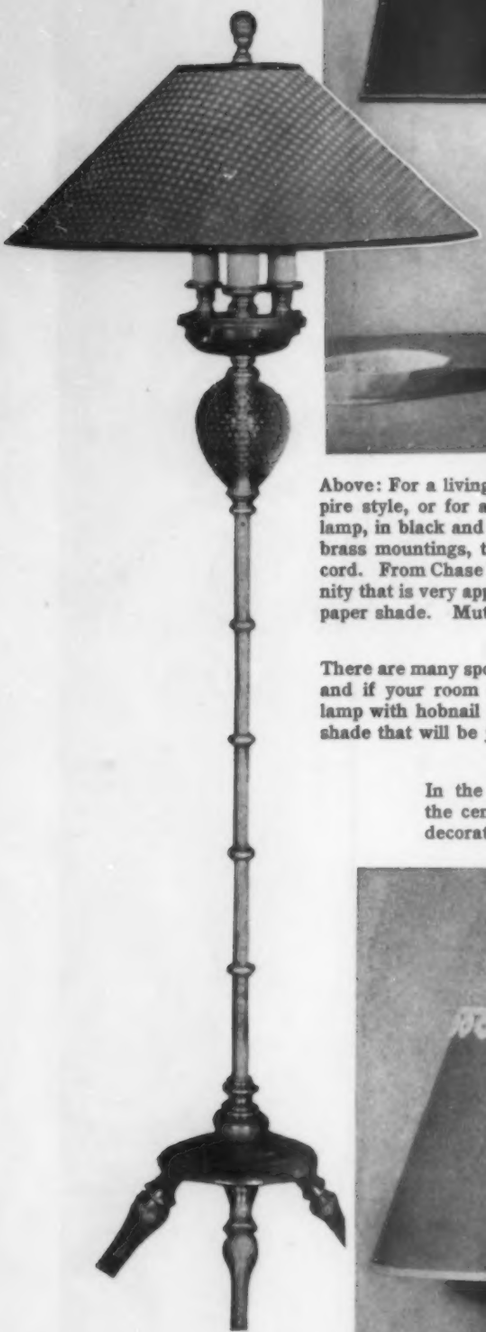
The Gentian family is a large one and you may like later to widen your acquaintance with such rarities as acaulis, G. detonsa, G. purdomi, G. linearis, G. porphyrio, etc. But they are for the more advanced plant collector who is looking for new conquests.

There is an ethereal charm in the limpid blue-violet of the Fringed Gentian, one of our fickle native flowers—here one year and gone the next. A camera study by John Kabel

To shed new light on

Probably most of your fall decorating is finished by now, but if you are anything like ourselves, there are still spots that do not quite satisfy you, spots that you want perfected by Thanksgiving. Lamps, we find, are often the solution, and so we are showing you here some of the newest ones, to cast a pleasant glow over your homes and hearths





Above: For a living room in Federal, Directoire, or Empire style, or for a boy's room, here is a brilliant new lamp, in black and red with gold. The base is red with brass mountings, the shade red Cellophane with a gold cord. From Chase Brass & Copper Co. Right: With dignity that is very appealing is this painted metal lamp and paper shade. Mutual-Sunset Lamp Manufacturing Co.

There are many spots where a standing lamp is the thing, and if your room is Early American, here is a maple lamp with hobnail glass bowl and perforated parchment shade that will be just right. A Sandel Old Colony lamp

For a Colonial room, here is a cozy little three-legged lamp, with quaint chimney. Finished in maple, it has a shade of chintz mounted on parchment. A Sandel Old Colony lamp

In the group below, the graceful pottery base at the left is topped with a darker shade trimmed just a little; in the center a pair of porcelain pouter pigeons makes an unusual base, with a perfectly plain shade; and at the right, decorative Italian pottery combines with a velvet-bordered shade. All three lamps from Paul Hanson Co. Inc.

on Thanksgiving

The lamp shades are all quite simple—they are more restful that way. And try to have all the shades in one room the same color. Some may be plain, some patterned, some paper, some fabric or metal, but all should be the same color. For living rooms, white and yellow give a most pleasant light; for bedrooms, white, yellow, tones of peach, and pink

Above: A classic column base in alabaster and a shade in knitted Cellophane, make a charming combination in all-white. The narrow fringe on the shade is of looped Cellophane. From Stern Brothers

Left: An inexpensive little lamp in copper is sturdy and will become either a modern or period interior. Another metal tone, aluminum this time, makes the second lamp and shade with blue star and border decorations. Both from the West Bend Aluminum Co.

A beautiful table lamp has a pewter finished plaster base and parchment shade with conventional border done in pewter color. In the center, a column and urn design is marbleized in pinky-tan and shaded with corded parchment. The third lamp, in white and gold with the same sort of shade, has adapted the lily motif that is so well liked. These three lamps from Charles Hall, Inc.

F. M. Demarest

NEW CURTAINS

THERE is a feeling in the air this autumn for tailored curtains, to hang straight from the rod and to be quite simple in pattern. Often in cotton, they will have all kinds of new meshes, some very open and firm looking, some finer, with geometric designs. At the left of the photograph above is one of the bold open meshes, from Marshall Field & Co.; next, an écru cotton voile with grouped stripes in brown, from F. Schumacher & Co.; third, a novelty net with a leaf design let in in a larger mesh, from Quaker Lace; in the center something really new in curtains! A fine, delicate mesh in a geometric design, and quite rich enough in feeling for the most elegant room, from Scranton Lace Co. At its right, a sturdy coarse mesh from the Quaker Lace Co.; then another voile with a self over-plaid from F. Schumacher & Co.; and last but indeed not least, another new fine net in pleasing festoon pattern much like the center one, also from Scranton Lace Co.

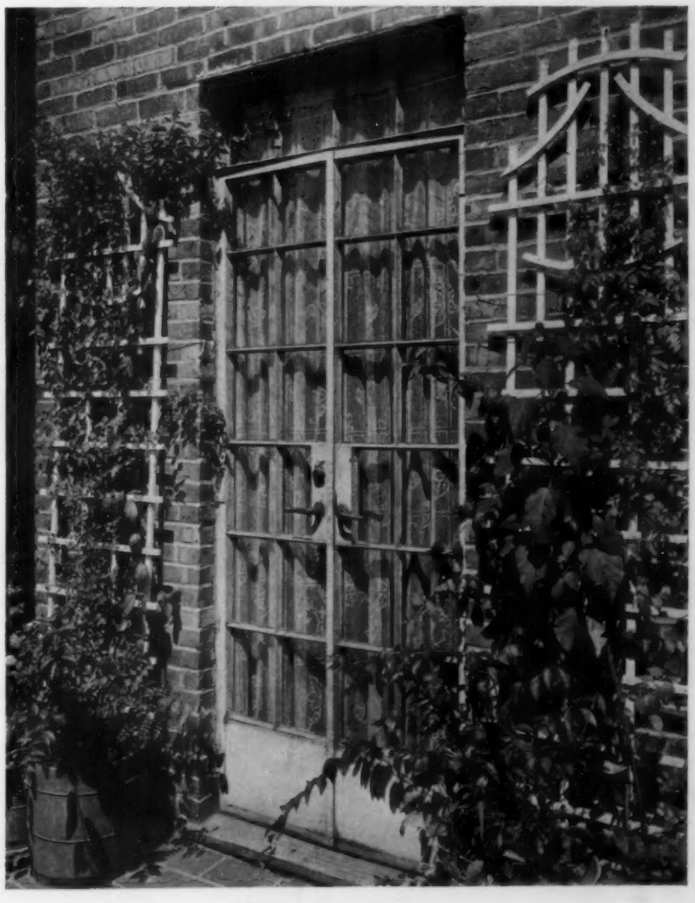
John Adams Davis

Please worry about your windows

A. Louise Fillebrown

IT IS very hard to judge people behind smoked glasses, for without a view of the real individuals as they reveal themselves through their eyes, most of their personality and charm is lost. In the same way, a room with drawn shades and no window draperies is blank and lifeless. The light is flat and uninteresting, there is no color in it to shade and temper the colors of the room furnishings, there is no depth or distance and your glance is thrown back until it rebounds from the four square walls in a most disconcerting way. This is, of course, the daytime view. At night lamps concentrate the light. There may be shadowy places—unexplored areas for the imagination in each portion of these four square walls not illuminated evenly. In other words, the lighting of any room has much to do toward making it charming and, during the day at least, the window dressing is all important in creating the proper lighting effect.

Choosing window draperies cannot be determined by a rule or set of rules, but there are a few generalities that are safe to emphasize. Sit down and view your room with the windows bare. Decide what color would be best emphasized. The main color used in your scheme is seldom the one for your overdraperies, it is better to seize this opportunity to



put in a color accent, gayer and stronger than the general plan of the room. The advantage of making your draperies your color accent is that you may change them with the seasons, using warm, rich shades and heavy textures in the winter, and cool shades and lighter materials in the summer. Remember, however, that if your overdraperies are unlined—a thin material—they will temper the light with their color, and select a shade that will be becoming to the colors in your room. There will be a tint of this color cast on the ceiling and its tone in every article that reflects in the room—mirrors, pottery, and glass—so introduce only friendly colors in your thin overdraperies. In winter your lined draperies will have less effect on the room color, but all the weight of the entering sunlight will be felt through the glass curtains which are always of vital importance in your finished effect. We shall discuss them later on. The design of your overdraperies is next in importance to the color and texture. Just as a long skirt adds to the height of a short woman—so long draperies, touching the floor, and even spreading a foot or so of their pleasant color over it, will make any room seem higher and the windows more imposing. Conversely, if you have too tall windows, dress them sim-

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Garden Wells

Harry Irving Shumway

At left: Wishing well in the "Hettie Jane Dunaway Gardens" on the grounds of Mr. and Mrs. Wayne P. Sewell of Atlanta, Ga. Below: An old-time oaken bucket, showing its original hardware

ONCE upon a time every house had a well. In the early days they had well-sweeps to lift the bucket, undoubtedly a device thought up by some tired business man who may have thought the hand-over-hand method was all right for swimming but not so good as a preface to an early morning breakfast.

Many of the old wells still stand and they are most picturesque for the garden. We envy anyone who happens to have one of these weather-beaten treasures but it isn't so difficult to build one that will, in a few years, take on the appearance of an old-time well. This is one of the things built for looks and not for use, so there is no need of boring into your backyard for water, even if the divining rod should tell the welcome news.

These wells suggested are not drilled but simply erected from the ground. It is necessary, though, to dig below the frost line to get a good foundation. (Previous to 1934 the frost line was supposed to hover around three and half feet, but during the memorable freezing of this year it dropped to six and over.) I think it is safe to dig down to four feet. Make the diameter of the well the size you wish. Throw in stones of various sizes and then pour in a fairly liquid cement, making the foundation.

The usual form is round although the square well is met sometimes. For these surface garden wells, owing to cramped quarters, a good size would be something around four feet, outside diameter. Three feet is about right for the height. This will answer for both types; the well with the roof and the one with the sweep which, of course, should have no roof.

The wall is laid in the usual way, cement being used to hold the stones. A good mixture is one part of cement to three parts of sharp-pointed sand. It should be quite thick, like a pudding, to hold the stones and to keep from dripping. Do not use old cement, even if it does look all right.

Select the stones carefully, both as to shape and color. You will be surprised to notice in your travels the really beautiful colors in stones—and the difference in them. In some parts of the country there are veins of seam-faced granite which has handsome markings of rust-red. I know of a large area abounding in stones of all sizes which are almost Harvard crimson in color. Then there are pieces with white and green veinings, like agate.

Build the wall around, a ring at a time. A circle can be made by driving a stick in the ground, tying a string to it and using a sharp-pointed stick on the other end to mark with. Lay each stone dry at first to see there is no "rock" to it. Once sure that is the right stone for that spot, spread on the thick cement and set it firmly in place. Clean off all the drippings as you go as these dry later and are hard to remove.

When it is done if the top seems fairly level there is no need to cement a smooth top to it. But if it is rough and uneven, better make the top of cement, leveling it off flat with a straight edge. In most wells the inside is cemented smooth, but it is unnecessary in this type of well.

For the well with the roof we

must have two side posts. These can be set up with their ends on the cement foundation and cemeted into the wall as it is built up. If sufficiently long posts can be had, the lower ends can be sunk into the foundation as it is being made. Of course they should be trued up first to take the roof. If it seems easier, the roof can be made complete before the wall is laid and braces placed temporarily while the cement work is being done.

Use cypress posts with the bark left on. These will weather beautifully in time and no finish is required. The posts should be sturdy, at least five inches in diameter at the well top.

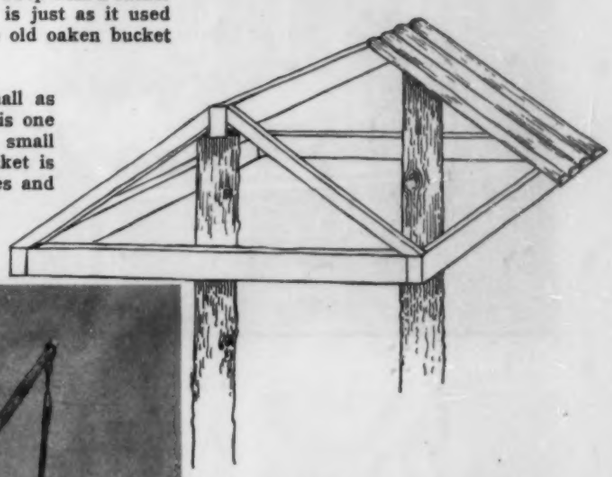
half-pieces of cypress for the roof should be about three inches wide but a little variation will even add to the effect. These sticks can be sawed in halves at most any large lumber mill.

Even though there is no water in the well we must have an old, oaken bucket iron-bound, as in the song, and with an iron handle. It is slung from a chain which runs around the wheel having a channeled rim about ten inches in diameter. The wheel is supported by a long rod, the end of which is threaded and screws into the ridge-piece of the roof. Buckets and hardware are not easy to get now, but your hardware store dealer can order them through

A simple well that can be set up in a garden of ordinary size. The roof can be thatched if desired

Left: An old well-sweep with a rather high reach. This is just as it used to be, even to the old oaken bucket

Below: Rather small as well-sweeps go, this one is suited to the small garden. The bucket is run over with vines and flowers for charm



The bottom line of the roof can be placed as low as five and one half feet from the ground. The roof is a simple pitch affair with a wider angle than the usual house roof. Spike horizontal side pieces of rough lumber to the outside of the posts, say, 1¼ inches by 4 inches. Run up pieces for the sides to the peak of this same stock and set in a ridge-piece of 2 by 3 inches. Also two pieces for the eaves of 2 by 3 inches. If it is possible to get rough lumber in good condition that has been weathered this will be in keeping with the old appearance we wish to achieve. A gray oil stain will help to suggest age if the lumber used is new and yellow.

The roof and the sides at the ends are made of small cypress sticks sawed straight down the middle and laid with the bark outside. They are nailed on with galvanized nails or copper nails. Copper nails will not rust but they should be thick, owing to their tendency to bend. These

catalogs direct from the manufacturers of these things.

And now for the most picturesque water carrier (if we except Gunga Din), the well and sweep. The well itself has been described. A small sweep is suggested for the garden; even one of dwarf dimensions will do. As a matter of fact, where the garden space is very limited both the well and sweep can be cut down to a smaller size.

The supporting post and sweep are both of cypress. And the post should not have the branches lopped off flush to the trunk but left sticking out four or five inches. At the top of the supporting post is the fork and this fork is the thing to watch for when you go out in the cypress swamp with your axe. It should be a fork like a boy's sling-shot, shaped like a capital U or V. The sweep rests herein and a long bolt is run through sweep and two legs of the fork for a pivot.

The angle of the sweep can be

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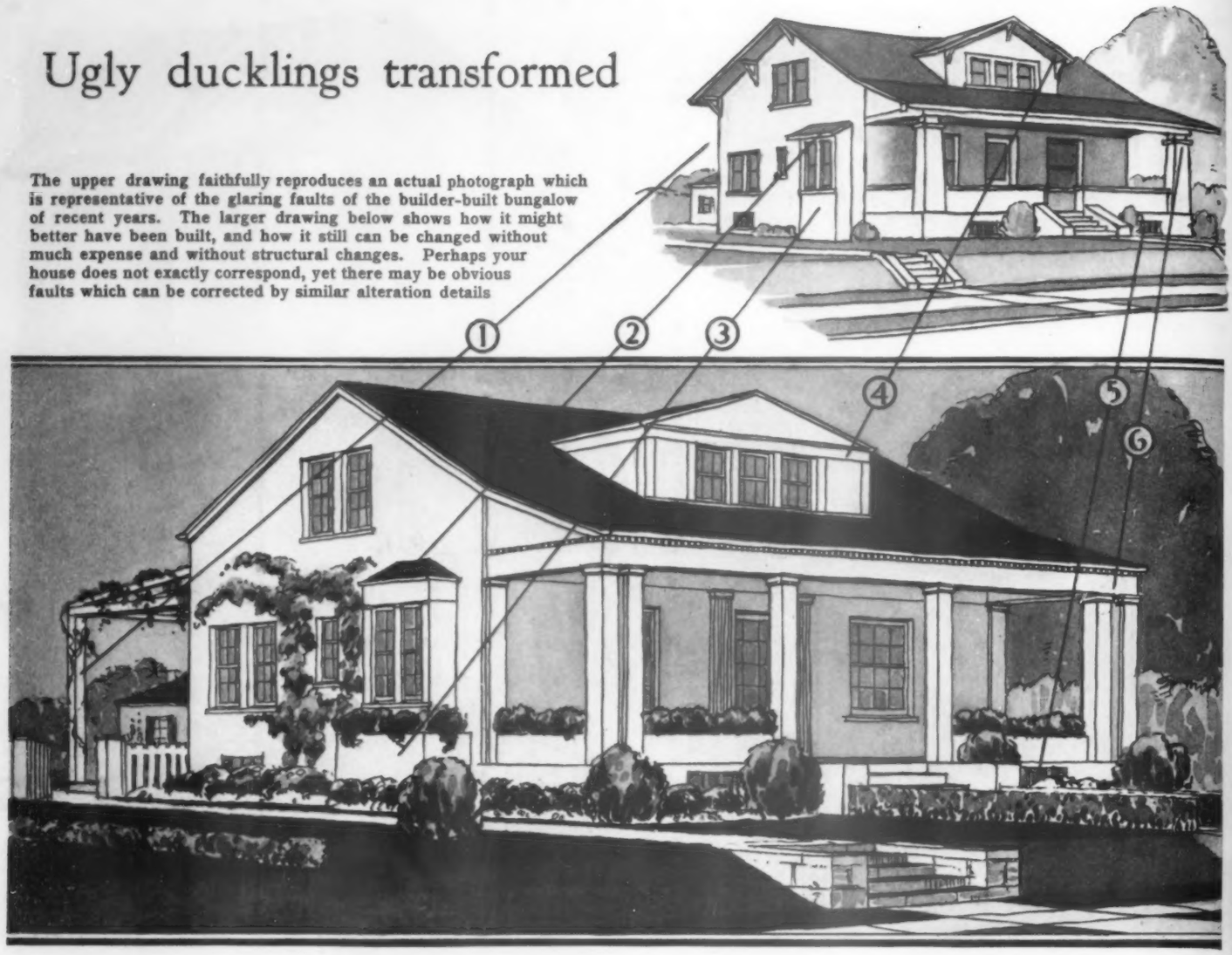
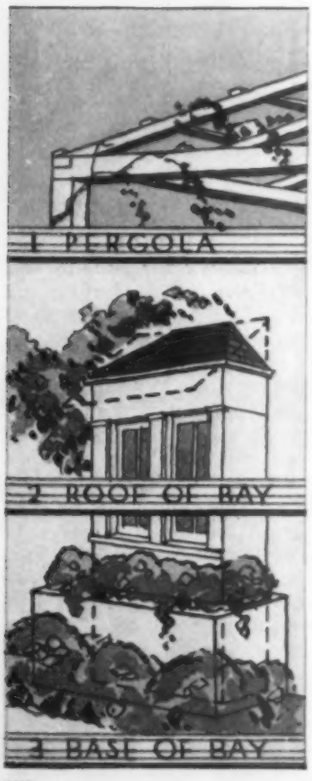
Ugly ducklings transformed

The upper drawing faithfully reproduces an actual photograph which is representative of the glaring faults of the builder-built bungalow of recent years. The larger drawing below shows how it might better have been built, and how it still can be changed without much expense and without structural changes. Perhaps your house does not exactly correspond, yet there may be obvious faults which can be corrected by similar alteration details





ABOUT two decades ago builders seemed to enjoy duplicating such houses as the one at the top of the page. Eaves were over-generous and produced the effect of a man with his hat pulled over his ears. This excessive projection made bedrooms dark, and added about $1 per running foot in the original cost. Dormer eaves were no better. Windows were apt to be in pairs and dumpy. A broad expanse of porch on the front was supported only at the corners by columns often reminiscent of hobble skirts. Steps to either porch or side entrance were brusque and not concerned with making the entrance gracious and welcoming. The bathroom window advertised its presence on the front by being purposely small and of frosted glass.

Owning such a house (if only it could be turned in like a superannuated car or radio!), what can be done about making it attractive without spending much money? The larger drawing above illustrates what can be accomplished by means of changes shown in the details at the margins. There have been no structural changes made. Nothing has been torn down. No window or door openings or other expensive structural changes have been made.

THE first suggested change, Number 1 of the details, is to add a pergola to the rear so that the garden can be made a part of the house, so that the family may enjoy privacy instead of being on the street when sitting on the porch, and so that the house may not end as abruptly as it previously did in the rear. Vertical posts 3 or 4 inches square, main horizontal members made of 2x4's, and lighter lattice members for the slope, will be inexpensive and easily put together. There should be a paved terrace on the ground, of course, and vines on the pergola if it is to do a complete job of improving the house.

The bay (Numbers 2 and 3 in the details) looks like an unhappy afterthought in its original state. All in all it is too high and too stuck-on. Its roof is too visor-like. Removing the latter and replacing it with one

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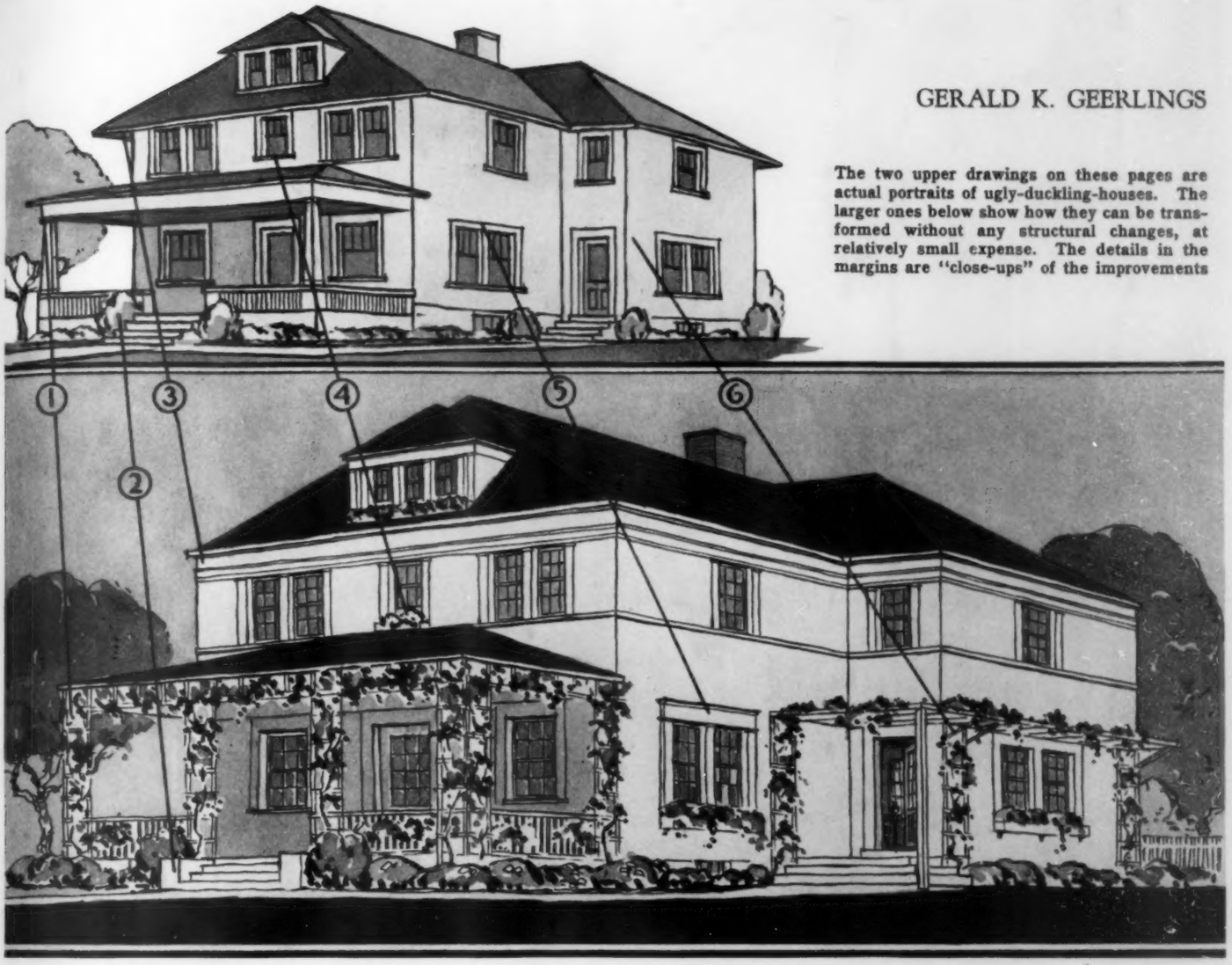
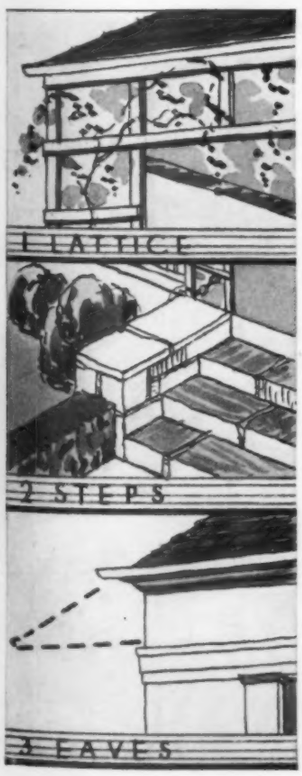
GERALD K. GEERLINGS

The two upper drawings on these pages are actual portraits of ugly-duckling-houses. The larger ones below show how they can be transformed without any structural changes, at relatively small expense. The details in the margins are "close-ups" of the improvements





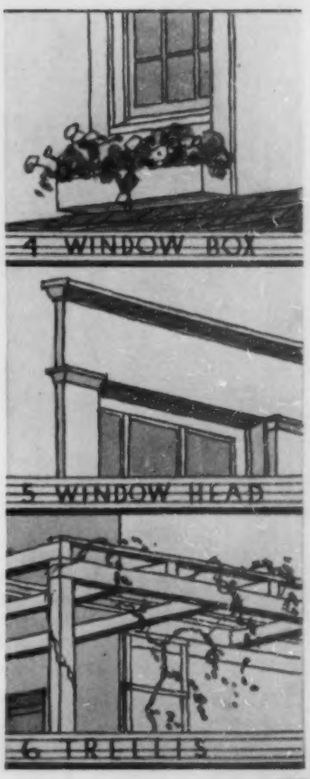
BEGINNING at the left of the house, in both "before" and "after" stages, the improvements begin with the porch, noted as Number 1 in the details. The original porch has ugly columns, and only at the corners. In the revised version these are hidden by lattice "ladders" at the corners. Two additional such "ladders" are spaced along the front to create three equal divisions. Lattice is also added horizontally so that there is a continuous band of connecting foliage. Even though the leaves fall in autumn, the pattern of such vines as wisteria and clematis still provide a creditable screen in winter. Encouraging the vines to clamber over the railing will soften and help hide it.

Number 2 improves the steps by building up side walls as shown in the detail—a view looking down from above. If these low walls and steps can be of ashlar stone or brick, all the better. Continuing the wall effect along the walk by means of a clipped hedge will also improve the appearance.

Alteration Number 3 is the most expensive, but it will make for a vastly improved house. It entails sawing off the overhanging eaves, and building a wide "entablature" above the line where the old siding stops. This is nothing more than a wide, plain surface immediately under the gutter, followed by a series of stock moldings and plain faces. The lowest of these should run across the top of the window openings, and allow small moldings to be nailed at the top of the window casings, thus creating the effect of small pilasters. If the windows are not pleasingly spaced, as in the upper drawing, they may appear adrift without reason or rudder. But connect the sills by a continuous band, as shown in the larger drawing, and at once there is order and unity established. Then too, the disturbing effect caused by certain windows not aligning vertically is greatly mitigated by these means.

The small bathroom window on the front façade is the subject of detail Number 4. The side casings of the windows are extended down to the general second floor window sill, then a flower box is added. The result, as illustrated in the large drawing, is to make all the windows appear to be the same height. The sash should have clear glass divided

[*Please turn to page 400*]



Photographs by
F. M. Demarest and D. B. Hu

If you are trying to think of a new bathroom color scheme, take note of the room above. Floor and wall tiles are gray, the washable wallpaper a grayed white with rich, dark red design, and the fixtures the same dark red. Towels are bordered and monogrammed in red. Note the built-in shelves around the cabinet, and the built-in shower at the extreme right of the photograph, which the owner preferred to a tub. It is in the Millburn, N. J., home of Mrs. H. R. Coursen as is the attractive bathroom on the opposite page

The newest type of lavatory is mounted on metal legs, and has attached towel bars at either side. Cannon's new "Manhattan" towel, with crisscross border in black, blue, brown, or red on white, is hung on the left one, their "Mayfair," with its graceful scallop, on the right. The latter is reversible, and comes in pastel shades with white borders. Both have matching face towels. Lavatory, Kohler of Kohler

Gender in the bath

Mary E. Hussong

WHEN Laura phoned that she was coming to town with a problem, I had no inkling of what it might be. But once established in my big chintz chair with a friendly pot of tea beside her, she came directly to the point.

"You have no idea how terrible it is," she wailed, "for a household of four to get along with two bathrooms. Tom has presented me with a little sum to have the baths done over, but it's so small I can't accomplish much. What I ought to have is sufficient money to add two extra bathrooms to the house."

It was impossible not to agree with her that a bath for each person in the family is the ideal. But she had said that it was quite outside the range of possibilities. Laura's house is one of those nice, pleasant, moderately sized affairs with an upstairs that consists of four light and airy bedrooms, and a bath at each end of the hall. Her family includes, besides herself and Tom, two half-grown children, Ted and Barb.

"Why don't you do one bathroom in a masculine style and the other in a feminine?" I suggested as I filled our tea cups. Laura wrinkled her nose and grinned. "You mean gender in the bath?"

"Why not? In how many of the homes that you know is there a bath suitably planned for the men of the family? Wouldn't it simplify things to arrange a bath for Tom and Ted, and another for you and Barb?" "It might. But how do you make a bathroom masculine or feminine?" "I'll pass along a few hints."

"Start with the masculine bath," Laura insisted. "I've never seen one in my life. I suppose the two we have are nothing but neuters."

They were rather nondescript. And it has always seemed to me that it is more difficult for the amateur decorator to imagine a successful bathroom than any other room in the house.

"If you're going to do one of your two baths in a masculine fashion," I told Laura, "you must first settle on a color scheme. The two most appropriate for a man, in my opinion, are beige with brown or navy with white. As I recall your baths, they have tiled floors and the tiling goes a third of the way up your walls. That you will not want to alter. But for the wall space above the tiling why don't you select a washable striped paper? Nothing could be more masculine. Inch-wide stripes are decidedly best. And you can use the stripes either horizontally or vertically. Be sure that the paper is washable. And I suggest that you decide between a beige and brown stripe and a navy and white stripe.

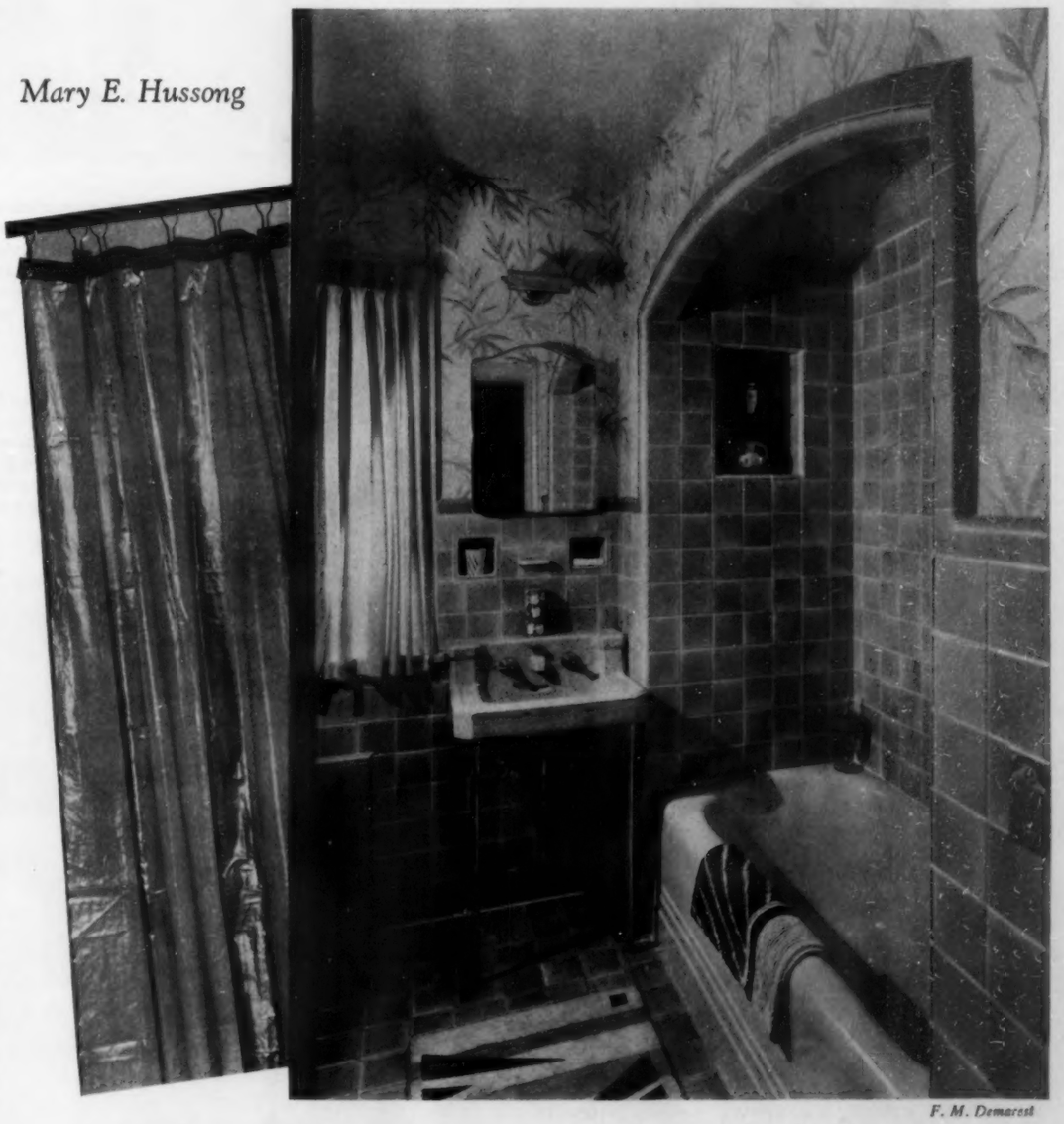
"Next, the curtains. There are innumerable choices here. In a masculine bath I would suggest that you forego glass curtains and use merely side drapes. Old-fashioned striped mattress ticking is grand, and you can obtain it in your color scheme. Striped awning canvas is good. Huge Turkish towel bath sheets in bright patterns can be cut up and used at the windows. A simple cotton fabric, say in navy striped with white applique is effective. Very thin wools are good. Sail cloth and linen crash are possibilities. And there are cottons that resemble tweeds. Of course, were I doing this bath, I would have no curtains at all and use a Venetian blind. A beige one taped with brown or navy with white."

Laura had fished out her note pad and was making jottings. "How would you select masculine towels?" she asked inquisitively.

"Follow your color scheme. A rack of beige face and Turkish towels striped or monogrammed in dark brown, or navy towels striped or monogrammed in white would give a decidedly masculine appearance. And, Laura, don't have wash rags about. Buy sponges. Dark red or dark brown ones. And speaking of sponges, I would suggest that you use a floor mat of sponge in some dark color. Hampers completely covered with sponge can be bought now, and they are very effective.

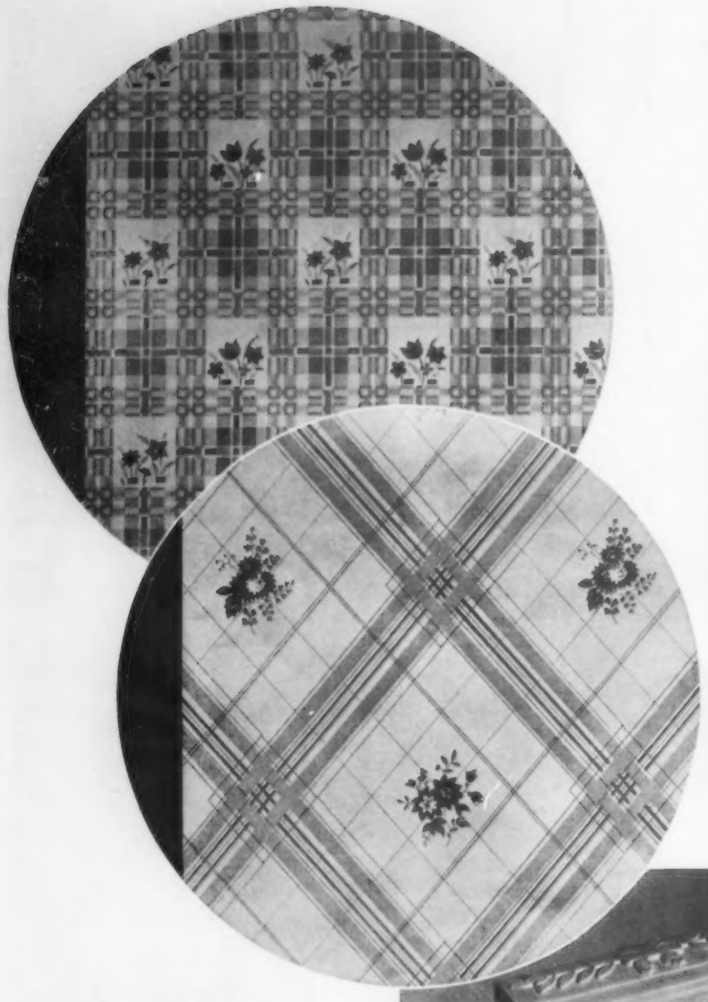
"You'll want to have some Kent brushes around; their light natural wood backs are very masculine. And toilet and shaving preparations in those fearfully British containers add a good manish touch.

"Laura! Have you ever thought of providing a comic touch for a bathroom?" Laura never had.

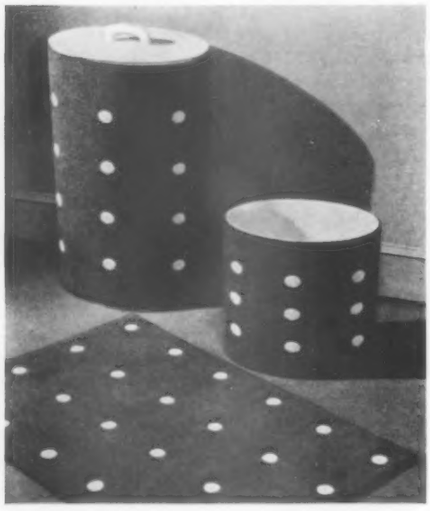


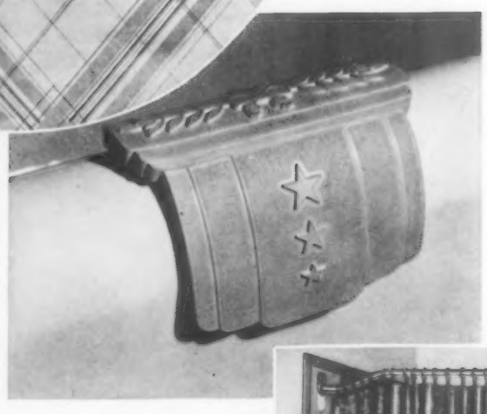
F. M. Demarest

Also in Mrs. Coursen's Millburn, N. J., house is the guest bath above. The tub is placed in a recess, tiled, like the rest of the room, in green, and the wallpaper is in shades of peach-tinted tan. This color is repeated in the fixtures and, though known as "Persian brown," is a soft peach-tan tone that is very pleasing. The window curtain is natural casement cloth. A new note in shower curtains is oiled silk (shown at left) which is not affected by heat, will not stick or crack, and can be laundered. W. & J. Sloane



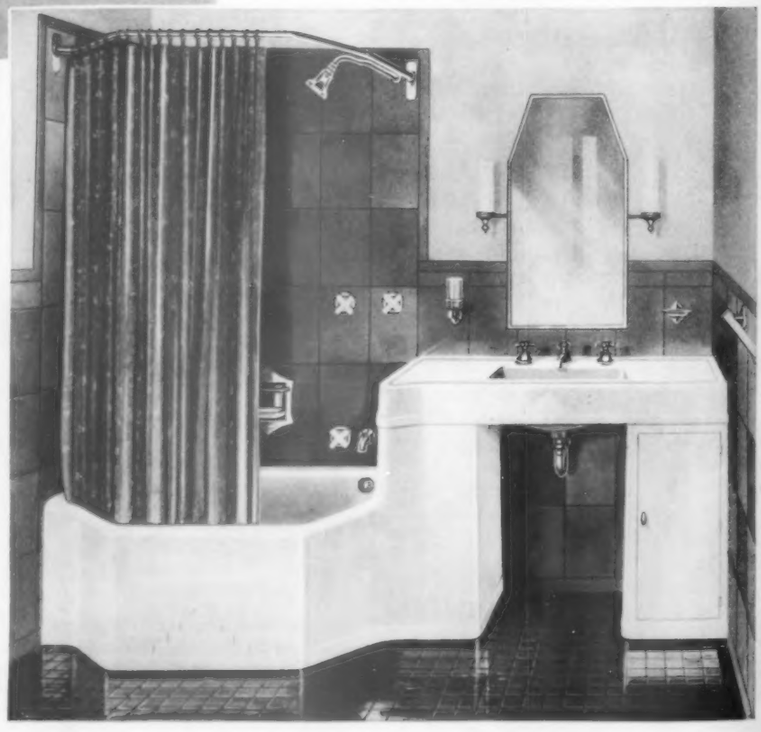
One way of remodeling the out-of-date bathroom is to cover the walls, partially or entirely, with washable "Walltex." The two new patterns above have flower designs in a blue, yellow and orchid color scheme, and in green, yellow, and blue, respectively. Columbus Coated Fabrics Co.





A new convenience for that bathroom is the "Savafal" safety bath tub grip, to be attached to the rim of the bathtub for assistance in getting in and out. It is adjustable to any style of tub, and is made of rubber in standard bathroom colors. From Clem Hall come the lovely new bath accessories above—hamper, bath mat, and waste basket—with sponge rubber decoration

Another new idea for the bathroom is the "Lavashower," combining shower, tub, dressing table lavatory, and storage cabinet underneath with two shelves. It will fit into a bathroom 5 x 7 feet, hence is a solution for those who, in building or remodeling, find that it is sometimes difficult to fit the necessary fixtures into available space



"Well, I think it's rather a good idea. Prints, you know, are very nice in a bathroom. You might have a little series framed alike in red, blue, or natural wood. There are dozens of subjects from which to choose: funny little maps, circus scenes, or cartoons. A fragment of music—some gay rollicking tune that a man might sing while he's splashing under the shower. Or you might frame caricatures of animals, winking fish, or very knowing sort of whales. There are many such prints that you can pick up for a few cents."

"Your ideas are fresh and new, and I believe they're all within my money budget," Laura admitted.

"Taste and imagination and ingenuity have filled the place of a lot of money in many a successful room," I reminded her.

"But what about the feminine bath? For Barb and me?"

"Begin with the walls. Since in this bath, too, your walls are tiled a third of the way up, find a washable paper to use above. A quaint old-fashioned calico paper is delightful, or a bright field scattered with prim bouquets or blossoms spaced at wide intervals. Stars, shells, fans, pin or polka dots are other effective motives. My own preference is for a red and white checked paper. Three-inch square blocks of white checked with thin double rows of red lines."

"Red and white for a color scheme?"

"Red and white with lots of fresh white accessories is one of the most delightful and feminine color combinations imaginable!"

"And the curtains?"

"There are a hundred things you can do, Laura, but there's nothing quite so devastatingly feminine as to use glass curtains without draperies. Let those glass curtains be fine white voile hung generously. And just above the two inch hem insert a two inch band of filet. There's nothing nicer.

"When it comes to wash rags, I'm going to suggest the most elegant kind in the world! You can't get anything better. Laura, if you had everything else in your house in key with these wash rags you'd have Adam chairs, museum rugs, and Monet paintings."

"Hurry up," Laura smiled.

"They're white, fluffy, hand-knitted squares, soft and the essence of femininity. Here are the directions: Buy number three needles and number six Dexter cotton. (Two balls are sufficient for one cloth.) Put on forty-eight stitches and knit a square. Then add a simple little crocheted border. If you crochet this closely it will resemble fringe.

"As for face towels, I think occasionally one tires of lace edged, embroidered, and even monogrammed ones. At lucky times you can pick up those lovely white linen damask ones with the four or five inch fringe. The kind that come from Florence. They add quite an air." Laura made jottings.

"You know," I told

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Ewing Galloway

Good eyesight is developed—not a "gift"

Olive Grace Henderson
and
Hugh Grant Rowell, M.D.

Do your children curl up in a big chair like a pet python and face the light to read? Do you know why children prefer *big* toys—why the large rag doll is always so popular? That strong light is as bad as weak light—and why you should not attempt to teach a child to read before school age?

BEAUTIFUL, fragile things repay our care and protection through the enjoyment they afford us. Growing eyes are lovely. They are tender and fragile, too, and must be protected. Nor may we cease our guardianship till the child has attained full growth and with it a knowledge of how to give his eyes proper care throughout life.

What sorts of protection do growing eyes require? And why should they require protection at all? The answers lie first in what goes on in the eye during the growing period. The protection lies in setting up a favorable situation in the home and making sure full advantage is taken of it at all times.

The little child, from this point of view, presents two vulnerable points. He has, as yet, failed to attain full muscular coördination. Hence he lacks the sureness of balance and motion of the adult. Furthermore, he begins life with a pair of eyes no better coördinated than the rest of his body and which, in addition, present special growth problems.

If you look at a young child's eyes, you will find they have a bluish tinge on the sclera or outer protective coat, a coat which later will be a substantial white in color. This bluish tinge is, in a way, a warning signal: It means that the protective coat is, as yet, so thin, that a dark inner coat shines through it. Such an eyeball, well described as tender, obviously cannot stand the punishment of the adult eyeball. It is more easily moulded. It is more easily injured.

A child starts out in life, ordinarily with a far-sighted eyeball. Practically this means that close objects will be perceived with greater difficulty than later. And furthermore, under normal conditions, the child's two eyes fail to work together satisfactorily till, for example, at two months of age, he will learn to adjust and hold his eyeballs on a large object. Yet, because he is so far-sighted, he may not at four months of age, notice a cube, one inch on a side, if you place it in front of him. It will be his sixth month before he pays much attention to small objects. It is not till he is five, six, or seven years old that the eyeball has attained the spherical shape we consider the true normal development, and vision is, for the first time, in most children, truly normal.

And so, in the pre-school life of the child, and even in early school days, we find him not only none too sure of his balance but showing a decided preference for big things, big toys, big everything, probably because he can see them well. We find him, indeed, holding objects like books close to his eyes, not necessarily because he is nearsighted but to make them appear bigger, a decidedly bad practice and to be carefully avoided.

In the case of the very young child, there is another factor in this unprotected situation—he is not, as yet, able to withstand strong lights, whether sun or electric. This is because the bones around the eyes have not yet become firm shell-like fortresses. Nor have the eyebrows and eyelashes developed enough to help guard. Indeed tiny tots do not shed tears till they are several weeks old, which is just as well since the tear passages to the nose have not always fully opened.

Knowing all this inability of the young eye to protect itself fully or to meet situations which are unimportant to adults, we must take measures accordingly. The first measure, naturally, is to make sure accidents can not occur. Sharp points, anywhere near the child, are a real hazard. This means, in the play equipment, the scissors must have blunt ends and the size shall be by no means minute. But we must go further. It is amazing how many dangerous places there are in a home when we look for them. An adult can avoid them. But the child is not as sure of his position in space, as can be demonstrated readily by asking him to make fine motions or even walk a chalk line on the floor. No fluid which might injure the eye should, of course, be within a child's reach. And the use of big play objects is less likely to result in stabbing of eye, ear, nose, palate, or any other part.

Toys are large. Tiny ones are harder to see. Nor does fineness and truth of detail interest the little tot as it does an adult. That is one reason why the soft, big rag doll has such a vogue. And when a child wants to draw or paint, he needs a big surface, within easy reach, and big brushes, crayons, or big leaded pencils. Such work, too, is to be done on easels like those used by painters, and not on flat-topped tables or that other favorite spot the floor, with the child prone on his tummy. The same principle applies to picture books, where

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7 steps to growing a perfect pot of flowers

Planting bulbs, like hitting a golf ball, looks easy. Yet the follow through to beautiful blossoms takes care, the care that brings the thrill of making the last hole in one.—LINA LONGAKER KRANZ

1

2

Photographs by the author

No. 1. It's important to start in growing bulbs at home at just the right time with the right pot. The smallest practical pot for a bumper crop is a three-quarters size, six-inch pot to hold from six to eight good sized bulbs. With reasonable forethought about the easily forgotten watering can, it will stay moist. Plant early in October if possible. No. 2. Cover the bottom of pot with pieces of broken flower pots and chunks of charcoal which will provide adequate drainage, a very necessary requisite. Then fill up two-thirds with a light, porous soil. Put it in very loosely and do not pack.

3

4

No. 3. Place the bulbs lightly on the soil. If pressed down firmly, Daffodils, in particular, will force themselves out of the pot when root growth starts. If they do rise up, thoroughly soak the soil, and gently push the bulb into position. Remember the light touch, for the new roots break easily. No. 4. The bulbs are then really collared into place by packing the soil firmly about them up to a half an inch of the pot's edge, to make watering easy. Water thoroughly as soon as bulbs are planted. Proper-sized bulbs for indoor forcing will protrude above the soil.

5

No. 5. More than anything else root development determines beauty of flowering. Roots develop most perfectly if placed where the pots freeze and thaw with the weather—in a covered pit out of doors, or in a really cold and dark section of the cellar. Water them every two or three weeks. By the middle of January roots should be through the

6

bottom of the pot. They are then ready to bring indoors, in dark at first. No. 6. Keep in absolute darkness when first brought indoors in a temperature between 40° and 55° F. Daffodils need to grow taller in the dark than Tulips and Hyacinths, until the leaves are six or seven inches out of the bulb, and the flower bud is quite plainly visible.

7

Nos. 7 and 8. The ideal place is a cool room where the temperature ranges between 55° and 65° in a window that has at least three to four

8

hours of sunshine a day. They do not like dry heat. In the early winter they will blossom in three weeks; later on towards spring in two.

"X" Marks the Spot

Blessed are those things which do not spot! This is one of the modern housewife's beatitudes. But alas and alack, how rare are these blessed things!—BEULAH FRANCE

Spots on household linens

We speak of table linen's spotless whiteness, only to find, at the very next meal, that there are exceptions to all rules. We think how fresh and pretty the curtains look, only to find that the last rain splashed through the open window. We admire the overstuffed furniture's spotlessness, then, lo and behold, we see signs that indicate that sticky candy has found there a resting place

The domestic and the Oriental rugs find themselves playing host to some uninvited guests which leave their mark. The highly polished floor blushes with discoloration. A satin sofa cushion pillows a head which shimmers with brilliantine. Is there no such thing as a "spot proof" home? Most certainly there is not. What then shall we do when spots and stains appear? Act quickly! That is the first step to take. The longer a spot remains the more at home it feels and the less easy it is to persuade it to relinquish its hold

Fruit juices: If fruit juices or wine are spilled on a tablecloth the stain will not "set" if promptly put in cold water. Boiling water is needed to eradicate the spot but while the kettle is heating keep the spot wet with cold water. Then stretch the cloth across the top of a bowl; hold it taut while you raise the kettle high to increase the force of the flow and pour the boiling stream straight through the spot.

If the stain has set, try salt and lemon juice before the hot bath. If all else fails, you will have to use Javelle water, but keep in mind the fact that this will eat the cloth if used too strong or left on the spot too long. Also be sure that your solution is fairly fresh since an old solution may be entirely too concentrated as the result of evaporation.

Tea and coffee: If table linen is stained with coffee or tea, use the method outlined above. If an old stain has left a yellow spot try borax mixed with cold water. Make a paste and let it stay on the spot for a little while, then wash with hot water and soap.

Grass: Grass stains may mar the beauty of linen. They usually wash out easily but if one should prove to be stubborn, apply kerosene before washing again. If a slight yellow tinge is still discernible apply peroxide of hydrogen.

Mildew and rust: Household linens get mildewed at times, despite your watchful care. A few hours of soaking in sour milk or lemon juice, followed by a hot sunbath, will generally remove the stain. If it does not the first time, simply try again. This also applies to iron rust stains. Salt added to the lemon juice will help speed the rust's departure. Or you may use cream of tartar. Spread it thickly on the spot which is rusty, then tie a cord about the spot, a little above it, so as to make a pouch with the cream of tartar in it. Soak the "pouch" in hot water for a little while. Of course the reason for tying, is simply to keep the cream of tartar in place.

Scorch: Hot irons like to spite their vengeance on otherwise spotless white goods. If the scorch is not too deep lemon juice, salt and sunshine will generally coax it out. If they fail in their combined efforts wet the spot and spread some pipe clay or dry whiting over it. Wait eight or ten hours then wash, and, if need be, try all over again, or, try this method instead: mix a few drops of household ammonia with some peroxide of hydrogen and dip the scorch in it. Rub very gently and rinse well many times.

Blood: Now once in a while a skiddish razor blade will explore, a bit too deeply, a chin or an upper lip. If a resulting drop of blood gets on a towel, soak the towel in cold water. Should the drop find its way to the thick threads of a bath mat, cover the stain with a paste made of raw starch and warm water. Let it dry then brush it off. If discoloration still remains, repeat the entire process.

Bluing and glue: If bluing has taken such a strong hold that it refuses to yield to hot water, put a tablespoonful of vinegar in a quart of warm water and let the article soak in it. If candy, egg, or milk has spotted table linen, let it soak in cold water before it goes to the laundry. If glue has caused a spot, warm soapless water will dissolve it.

Gum, acids, alkalis: Gum, fly paper, tar, road oil, and shoe polish all have to be "larded," then they will wash out easily. If an acid is spilled, remember to neutralize its action with an alkali. Household ammonia will serve the purpose well. If an alkali is the cause of the mishap apply vinegar or lemon juice.

Grease: While ordinary greases, such as butter and lard, succumb quickly to hot soapy water, machine grease is a bit more stubborn. Apply kerosene first, then wash, if you would have the best results. Sometimes lard will do the trick if you have no kerosene.

Ink: Children might chance to spill ink or use an indelible pencil on something which is washable and white. For black or blue ink use salt and lemon juice, then hold the spot over the spout of a boiling tea kettle. Or soak for a full half hour in vinegar, wash, then soak in chloride of lime and wash well again. For red ink use peroxide of hydrogen then rinse the spot in cold water. If the goods are colored, soak the ink spot for a few hours in milk, changing the milk as it becomes discolored, or else cover the spot with a paste made of dry mustard and cold water, and let stand for fifteen minutes. The spot will usually disappear when it is washed.

Some ink spots, however, are very stubborn indeed. If you meet one of these, try this method of approach. Dissolve one half teaspoonful of potassium permanganate crystals

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Spots on "unwashables"

Curtains: We found the curtains had been rain splashed. Of course if they are washable they present no real problem. But suppose they are not? Suppose they are delicate silk? Try first just pressing them with a slightly warm iron. It is possible that the rain has merely puckered the stitches a bit. But if spots are still there, rain spot them all over. Turn them wrong side up across the ironing board. With a cloth very slightly dampened, quickly sponge the curtains all over. Before they dry press them, with the grain, with a slightly heated iron. Be sure not to pull them; they might stretch.

Curtains which have become badly soiled, but cannot be washed, may have to go to the cleaners. But if they have spots of dirt on an otherwise quite clean background they can be cleaned at home with a fair amount of success. Outline the spots with white basting thread, so that when the material is all wet you will know where the spot really is. Buy some carbon tetrachloride, which is the basis of most commercial cleaners. It is non inflammable and perfectly safe to use.

Dry cleaning: For dry cleaning curtains, scarfs, covers, etc., at home, use a large immaculately clean washing tub. Pour into it enough cleaning fluid to submerge completely the article you wish to clean. Use no soap of the ordinary type. There are on the market liquid "soaps" made especially for the purpose of aiding in home dry cleaning. If you use them at all be sure to rinse the articles out in several clear cleaning fluid solutions before hanging them up to dry.

Never rub on a washboard anything which you dry clean. Gentle rubbing with the hands may do no harm, but best of all, use a very soft camel's hair brush, such as you use for felt hats, and go over and over again the spots which you have marked with white thread. Lift the articles up and down many times, letting the cleaning fluid run off them into the tub. When the fluid is dingy looking, empty it out and use a fresh supply.

Never wring anything you dry clean; merely squeeze it with the palms of your hands. Dry cleaning fluids will not take out any wrinkles or pleats, nor will they leave additional wrinkles, unless they are squeezed.

But some curtains and draperies are much too heavy to be washed in cleaning fluids in this way. What if they become spotted? For most stains you can use the same cleaning fluids as already mentioned

Spread it out on some large flat surface—an old molding board will do if it has been scrubbed clean—lay under the article a heavy bath towel. Take a perfectly clean cloth, as near the color of the article to be cleaned as you can find, and moisten it *very slightly* with cleaning fluid. Now the next is very impor-

[*Please turn to page 402*]

A Spanish bridge party

Dorothy Gladys Spicer

F. M. Demarest

Here are a painted pig, a three-legged duck, and a gay white charger. The linen cloth is in earth-brown colors, as is the pottery dish and casserole. The bowl is green Spanish glass with colorful pottery fruit. Linen from Edmond Dewan Co., Inc. Other accessories from Fred Leighton

RED is Spain's color. Witness the red roses in the hair of señoritas named Carmen (which means red); the red *capas* waved before the bull by nimble *capeadores*, the reddest of red peppers that hang on the walls of every Spanish kitchen, the red camellias in the flower stalls. But if you visit a Spanish marketplace, you'll see that every brilliant, lively color is Spain's, too. There's the vivid green of melons and Spanish olive oil, the bright orange of sausages called *chorizos*, the rich purple-blue of ripe figs, the gold of oranges and lemons, and over stately cathedral and lithe dancers of the tango and the bold bolero hangs the bluest sky to be found in the world.

If you were a native of Segovia, Barcelona, Seville, or any Spanish city with a name that expresses centuries of gracious living, your friends would not come to see you during the "hours of fire," that is when the sun is hottest. After the siesta, they would call and converse animatedly with bird-like gestures, and you would serve them small cups of cinnamon flavored chocolate as thick as Turkish coffee—and even thicker—some little wafers, and maybe a glass of cold milk.

You may have to begin your Spanish party in the "hours of fire." You may decide to serve a more slenderizing version of a chocolate drink or substitute for it the more popular coffee and tea. But Spain's gay colors and gay foods will give your party something of Spain's vivacity and romance.

Invitations: Cut out Spanish guitars from brown paper and tie red ribbons in the handles. Write on them:

"Come, with or without your mantilla
To play bridge in gay old Seville-a,
Say: 'Si!' if you can and you will-a."

Or use bright orange note paper and write: "You may have your castle in Spain, but I am going to have Spain in my castle next Tuesday afternoon. Tangos, bridge, boleros, but no bull fights. Can you come?"

Tallies and Prizes: The tallies may be cut in the form of oranges, Spanish fans, or baskets of fruit. The first prize may be a piece of earth-brown Spanish pottery, a piece of green Spanish glass with thousands of fairy bubbles imprisoned in it, or a black lacquered wooden bowl decorated with exotic red and green blossoms. (Note: Mexican pieces might do, if it is easier to obtain them. In many ways they are similar.) Other prizes may be: striped Basque linens, a phonograph record of a tango, a set of small Spanish side combs—red, turquoise, blue, or jade green, which Spanish stores in this country usually carry and sell reasonably. The consolation prize may be an enormous pair of black celluloid ear-rings—the kind worn with fancy dress costumes—or a can of tiny stuffed oranges.

Decorate the house with red and yellow flowers and baskets of fruit. When the guests arrive present them with a red flower to wear. Pass around a plate on which there are round sugar peppermints colored red, green, orange, and black—two of each. Each guest takes one and thus partners are matched.

The Spanish love color and they also love to use black with it to make it more effective. You can use black sateen or black Argentine cloth on the card tables, with a border or trimming of red and yellow or purple and yellow. In the center of each table place a little basket of candy oranges or orange gum drops.

Refreshments: There are two different styles for setting the buffet table. One is to borrow a Spanish shawl, tack it to the wall, and place the table, covered with black sateen or a white lace cloth, against it. Set the table with green glass and use red flowers for a centerpiece. The other way is to use brightly striped Basque linens, pottery dishes, and a centerpiece of fruit. Fruit makes an ideal centerpiece for any Spanish table. Arrange oranges, lemons, ripe figs, Malaga grapes in a copper or a white pottery bowl and top them with red peppers. Or, dispense with the bowl and pile them on a bed of bright green leaves. Laurel leaves are good for this.

If you were to serve the most popular dish in Spain, you would prepare a *puchero*, which is a glorified stew composed of boiled beef, chicken wings, sausage, *garbanzos* (large chick-peas), herbs, and bacon. But as bridge refreshments are "light," that will hardly do. For sandwiches and canapés there are such Spanish combinations as pimiento and green pepper, pimiento cheese and raisins, raw carrot, onion, and peanut butter, cucumber and maraschino cherry, Malaga grapes and orange, chopped egg sprinkled with paprika.

The salad may be diced avocado set in artichoke leaves with a delicate dressing of almond oil, lemon juice and grated egg yolks. Or it may be rice in a jellied leaf with red peppers, green beans, and shredded sardines.

Spanish pastry is indescribably exquisite. Like cocktails, the meringue, nut, and fruit creations produced by Spain's pastry makers are given names such as Christopher Columbus, Nun's Elbow, Gate of Heaven, Angel's

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SPANISH BRIDGE PARTY MENU

Assorted Spanish sandwiches and canapés

Ripe olives Stuffed olives

Barcelona salad

Spanish cream

Torte toreador Macaroons

Mocha coffee *

Spanish candied orange peel Spiced citron

* *Half coffee and half hot chocolate*

Menus for your Thanksgiving dinner

No. I—Semi-formal

Fresh pineapple sections marinated in sherry wine
(Serve in ice compote around raspberry jam with powdered sugar)
Clear consommé with avocado slices
Hot buttered crackers
Roast turkey Parsley dressing* Giblet and small mushroom gravy
Mashed potatoes Creamed tiny onions with capers
Scalloped crab and oysters*
Cranberry jelly in mold* Curled celery Pickled pears
Light rolls
Tomato aspic salad with grapefruit and French dressing and mayonnaise*
Pumpkin-pecan ice cream in pastry cases* or
Frozen nesserode pudding
Black coffee Salted nuts Small candies
Crème de menthe (by the fire)

No. II—Informal (for a maidless household)

Clear tomato and beef bouillon with tiny California oysters
Warm whole wheat crackers
Roast turkey or capon Celery dressing* Giblet gravy
Mashed potatoes Baked Hubbard squash in casserole*
Warm cranberry sauce* Small hot cheese biscuit*
Pickled black figs
Lemon, orange, and pineapple juice sherbet
Date and nut cake* (sliced thin) Mints
Black coffee
Salted nuts

No. III—Informal (preferably with maid)

Tomato juice or grapefruit juice cocktail with pie crust hors d'œuvres*
Cream of minced clam soup topped with crisp bacon curls and salted whipped cream
Buttered whole wheat crackers
Roast domestic or wild ducks* Celery dressing Giblet gravy
Mashed potatoes or wild rice Candied sweet potatoes
Corn pudding with green peppers* Cranberry sherbet*
Pickled peaches Small orange gems*
Marinated avocado, sliced orange and onion salad
Celery stuffed with creamed Roquefort cheese
Warm, thin crackers
Vanilla ice cream topped with apricot preserves
(in sherbet or parfait glasses)
Black coffee Spiced nuts
Mints

No. IV—Harvest Home Dinner

Homemade vegetable and beef broth soup (strained and skimmed carefully to avoid grease) served topped with popcorn
Roast turkey Sage dressing Giblet gravy
Mashed buttered turnips Pickled beets
Mashed potatoes Sweet potatoes baked in their jackets
Baked corn pone or Journey cakes* (Johnny cakes)
Cranberry sauce, warm
Mince meat pie
Pumpkin pie
Coffee (Large cups, served with dinner) Nuts and raisins
Maple sugar

No. V—Honeymoon Thanksgiving Dinner

Oyster or crab cocktail Tiny hot crusty French rolls
Roast chicken or two broilers, stuffed and baked
Sage and celery dressing Giblet gravy
Mashed potatoes Hot canned asparagus, buttered
Cranberry jelly (Canned or homemade)
Celery stuffed with cream cheese
Pumpkin pie or vanilla ice cream topped with candied ginger sauce
(Buy the Chinese ginger in a little pot)
Black coffee Salted nuts Cream mints

Recipes given in article or on page 388

Doris Hudson Moss

It's pleasant to remember that the Thanksgiving which we recognize was given to us by a woman, Sarah Josepha Hale, who was the "Lady Editor" of Godey's Lady's Book. In 1789 George Washington issued the first Thanksgiving Day proclamation; Abraham Lincoln issued the second one in 1863. According to Ruth Finley's book, "The Lady of Godey's," it was Sarah Hale who worked to make the 1863 proclamation a reality. There were local celebrations of the day in nearly all states as townsfolk remembered their blessings. But in 1846 in her Godey's magazine, Mrs. Hale began the campaign to unify the date in all states and to authenticate its celebration by a presidential proclamation. In correspondence with governors and with Washington she worked unceasingly. She visited President Lincoln also, and in 1863 that great man issued the second Thanksgiving Day Proclamation.

True formality has no place on the last Thursday in November but I list a semi-formal dinner (No. I) for those who like their turkey flavored with considerable dignity. No. II is an informal dinner and would be a good course for a maidless household. No. III is an informal dinner but so many types of food and details might require a maid for serving unless a hostess were experienced. No. IV is a truly Harvest Home dinner and might have been the menu as planned when the Indians were invited to share the bounty at the log cabin and who probably came with pleasure—or sent their regrets by an arrow through the window. A good dinner to serve on a maple dining set by an open fire. No. V is a Honeymoon Thanksgiving which might be served for two and prepared in a kitchenette.

Clear Tomato Bouillon with California Oysters

Combine canned tomato juice in equal quantity with canned bouillon. Season to taste. Just before serving, add the raw or canned oysters. Bring bouillon quickly to a boil and serve at once in warmed bouillon cups.

Pumpkin-Pecan Ice Cream in Pastry Cases

Make very rich, delicate individual pastry shells. Serve the following ice cream in them. Do not chill the pastry shells—fill them when you serve the ice cream.

- 2 tablespoonfuls cornstarch
- 3 tablespoonfuls cold milk
- 2 cupfuls sugar
- 2 cupfuls scalded milk
- 2 tablespoonfuls light molasses
- ½ teaspoonful salt
- 4 egg yolks
- ¼ cupful cold water
- 1 teaspoonful granulated gelatine
- ½ cupful minced preserved Chinese ginger
- 1 teaspoonful lemon rind
- 1 cupful broken pecan meats
- 1½ cupfuls steamed and sieved pumpkin (canned is fine)
- 1 teaspoonful cinnamon
- 1 teaspoonful powdered ginger
- ½ pint whipping cream

Add the sugar to the scalded milk. Stir until sugar is quite dissolved and milk simmers. Pour it over the cornstarch which has been blended with 3 tablespoonfuls of cold milk and the beaten egg yolks. Add the molasses. Return to fire and stir constantly until mixture thickens. Remove from fire and add the pumpkin and the gelatine which has been dissolved in the cold water. Add the spice and salt. Beat well with the rotary beater. Add the pecans and preserved ginger. Chill and when very cold fold in the stiffly whipped cream. Freeze in the mechanical refrigerator or in a freezer. Serves eight generous portions, ten usual portions.

Cranberry Sherbet

- 2 cupfuls cooked and sieved cranberry pulp
- 3 cupfuls sugar
- 2 cupfuls milk
- 1 cupful evaporated milk
- Grated rind of 1 lemon

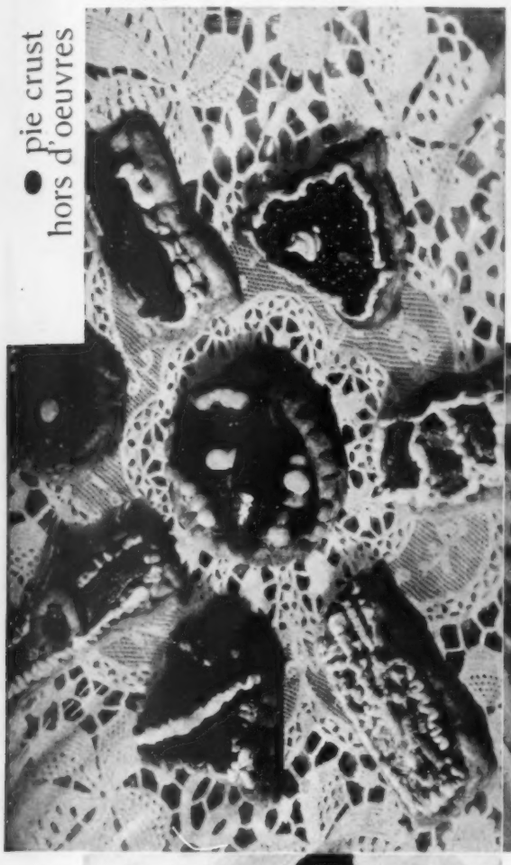
Combine sugar and cranberry pulp. Cook until sugar is dissolved. Add lemon rind and chill thoroughly. Add milk and cream and freeze either in electric refrigerator or ice-cream freezer. Yields about 2 quarts.

[Please turn to page 418]

Recipes for your Thanksgiving dinner

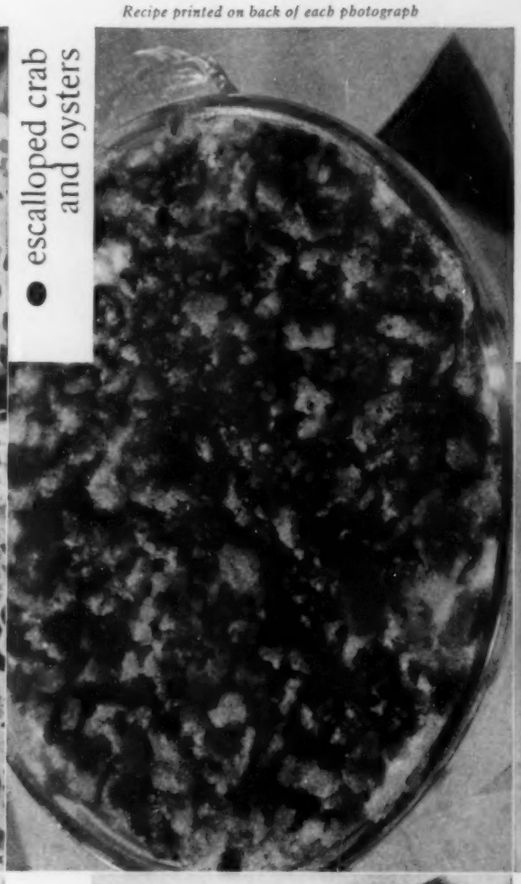
Thanksgiving is a home-loving woman's opportunity to create graciously a feast day for her family in which the spiritual and materia values which make home are blended to establish beloved tradition. No table may be too beautiful, no food too delicious, no simpl menu so sacred, and no blessing before meat so fervently offered as on Thanksgiving Day in American homes.—DORIS HUDSON MOS

Recipe printed on back of each photograph



● pie crust hors d'oeuvres

Recipe printed on back of each photograph



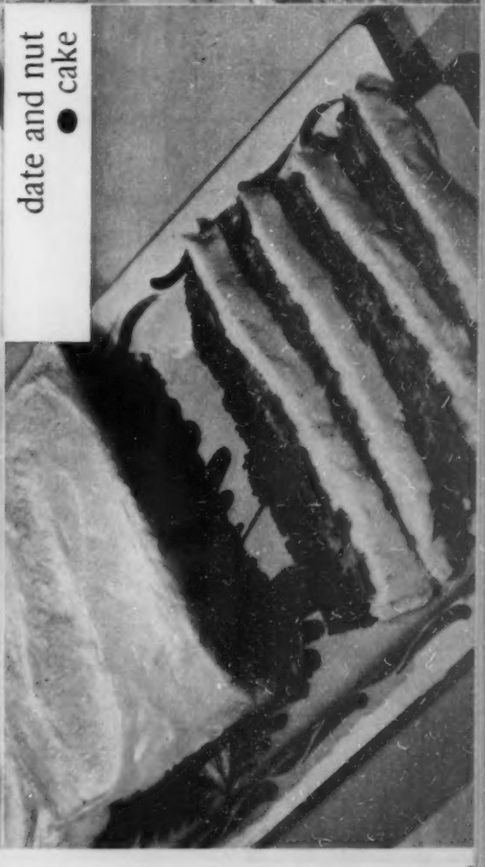
● escalloped crab and oysters

Recipe printed on back of each photograph

● roast duck with dressing

● hot cheese biscuit

cranberry jelly ● in mold



date and nut ● cake

Photographs by F. M. Demarest

Recipes for your Thanksgiving dinner

Thanksgiving is a home-loving woman's opportunity to create graciously a feast day for her family in which the spiritual and material values which make home are blended to establish beloved tradition. No table may be too beautiful, no food too delicious, no simple menu so sacred, and no blessing before meat so fervently offered as on Thanksgiving Day in American homes.—Doris Hudson Moss

Photograph printed on back of each recipe

date and nut ● cake

½ pound chopped and pitted dates (buy more if not pitted)
2 cupfuls chopped walnuts
1¼ cupfuls sifted pastry flour
3 teaspoonfuls baking powder
¾ cupful sugar
½ teaspoonful salt
3 egg yolks
1 teaspoonful vanilla
3 egg whites, stiffly beaten

Combine dates, nuts, and sifted dry ingredients. Add the egg yolks. Stir but do not use electric mixer. Fold in egg whites and combine thoroughly. Do not use any other liquid. Bake in a loaf pan at least 1 hour or more at about 300° F. Frost with any simple white frosting.

Tested by The American Home

● roast duck with dressing

Singe ducks well. Wash thoroughly. After dressing salt them inside and outside and put on ice over night. Rinse very thoroughly in cold water. Now they are ready to stuff as you would any fowl. Cut the giblets into small pieces, boil until done before adding to the gravy. Brown the ducks slightly, then cover the roaster and roast about one hour or until the legs are tender. This method is a contradiction to the gamey methods of roasting but is a delicious method. All of the duck may be eaten and the flavor is milder.

parsley dressing and celery dressing

Use fine white bread crumbs—sauté them with finely minced onion in butter until a rich brown. Use the amount of onion which you like but it's a safe rule to say use *plenty*—the flavor goes into the bird and will not be offensive in the dressing. Add 2 cupfuls minced parsley to each quart of crumbs (after they are fried)—then add sage, salt, and pepper or poultry seasoning and enough water to *moisten* (not wet) the dressing.

Use the same proportions of ingredients for celery dressing—2 cupfuls to 1 quartful of crumbs after they are fried. Season highly and to taste.

Tested by The American Home

Photograph printed on back of each recipe

cranberry jelly ● in mold

1 quart firm cranberries
2 cupfuls sugar
1 cupful water

Wash and pick over the cranberries. Place in kettle and add the water. Cover tightly and simmer until berries have popped open. Put through a sieve and return the pulp to the kettle, adding the sugar. Bring slowly to a boil, stirring constantly.

When perfectly smooth and sugar is entirely dissolved and you are sure the mixture has boiled, turn into a wet mold. Enough to serve six generously.

Tested by The American Home

● escalloped crab and oysters

2 cans crab meat, flaked (about 3 cupfuls)
3 cupfuls oysters
1 cupful butter
½ cupful flour
3 cupfuls rich milk
2 cupfuls fine crumbs

Divide the butter. In ½ cupful sauté the crumbs until they are brown. Melt ½ cupful in double boiler and, away from the fire, add the flour and seasoning. Blend and slowly add the milk. Stir over hot water until thick and smooth. Oil a casserole and arrange layers of cream sauce, crab, and crumbs, and oysters. Top with crumbs. Bake about ½ hour at 350° F.

Tested by The American Home

Photograph printed on back of each recipe

● hot cheese biscuit

2 cupfuls flour
4 teaspoonfuls baking powder
½ teaspoonful salt
3 tablespoonfuls shortening
⅔ cupful milk

Pinch shortening into dry ingredients which have been sifted. Add the milk slowly. Stir to a dough. Roll out on a floured board—cut into small biscuits, no larger than half a dollar. Place in pan so sides of the biscuits all touch. Just before baking, cover with the cheese mixture. Bake until a delicate brown at rather slow temperature for biscuits—about 400° F.

cheese mixture for biscuit

1 package pimiento cheese
Equal quantity of butter

Melt cheese and butter together over hot water. Pour over the biscuits in the pan.

Tested by The American Home

● pie crust hors d'oeuvres

2 cupfuls flour
1 cupful shortening
1 teaspoonful salt
Ice water (¼ c. or less)

Make a delicate and rich pie crust. Cut it into tiny, fancy shapes. Cut a double for each piece and carefully trim out the inside. Dampen the edge of the whole piece, place the cut out piece on top. Press gently to the damp edge. Lift carefully onto the baking sheet.

Bake at 475° F. for about 3 minutes or until the pastry rises slightly. Lower the flame to 325° F. and bake until a delicate brown. When cold, fill with hors d'oeuvres fillings.

Tested by The American Home

Photograph printed on back of each recipe

Exit Kitchen Toil This Thanksgiving

by Josephine Gibson

Here are modern feast-feats little less than magic

SINCE the day when kitchen-bound Pilgrim dames freighted their rugged pine tables with the first harvest feast, many things have come to pass—steps of kitchen progress which, for the modern foodster make the holiday one of genuine thanksgiving.

Let's compare the two-day stove-stint necessary in those days to organize the feast, with the speed and ease now possible.

Of course, the time you spend assuring triumph for the turkey is an excellent investment. (The way to sure success with turkey and dressing is neatly paved for you on page 73 of the new *Heinz Book of Meat Cookery*, described below.)

The task of selecting and cooking the vegetables is not one to dread.

When the turkey is in the oven, and the vegetables cooking—*sit down and enjoy your holiday*. The rest of the feast almost takes care of itself.

Soup? A few minutes before dinnertime just heat a tin or two of Heinz home-recipe cream of celery soup. Add nothing to it, for it is a *finished* soup, ready to heat and serve. If you prefer, select another variety of soup. Heinz makes 18 kinds—each concocted from a prize home recipe and prepared precisely as you would prepare your own—mixed and seasoned carefully in small batches, simmered slowly in open kettles. Everyone about your table will surely give you credit for laboriously brewing the soup yourself—for *that's* the kind of soup Heinz makes.

Many a heaping plate of turkey dinner will, this Thanksgiving, hold a ruddy mound of Heinz cooked spaghetti, as a colorful and relishful variation from potatoes—and *so* much easier to make ready. Just heat it—that's all.

Another mischievous modern note is struck by supplanting the traditional cranberry sauce, with Heinz currant, quince or crabapple jelly.

For flavor contrasts, so necessary with the rich turkey dinner, heap a bowl full of Heinz olives and pickles, and pass it frequently, together with a sauce dish of Heinz India relish.

Every good meal deserves its just dessert. Here again justice comes to your kitchen. If it's mince pie, bake it the day before with mince meat made of fresh prime beef, Valencia raisins, rich suet, apples, Grecian case currants, candied citron, and lemon peel. But wait! That is not a recipe for *you* to worry about. The mince meat is all ready for you to pour into your pie. Heinz makes it that way, and brings it to you in jars or tins, with which to make a perfect holiday dessert.

Perhaps it's pudding they want. Merely heat a Heinz plum pudding in the tin, while you're eating dinner. If you'd like to depart just a trifle from tradition, I suggest Heinz date pudding or Heinz fig pudding. Also ready to heat and serve.

Search, if you will, these hints of mine, and try to find a bit of old-time kitchen toil. Let's all spend Thanksgiving day thanking progress for the feast-feats possible in the 57 Varieties of Heinz.

Tune in Mondays, Wednesdays and Fridays on my Modern Menu and Recipe Broadcasts. See NBC station and time in your newspaper.

Turkey For Three Days

In the *new* 108-page Heinz Book of Meat Cookery (see left) you will find not only new secrets for turkey and dressing success, but also *pages* of grand new ways to serve poultry leftovers! Also "Feasts with Low-Cost Meats"—"Feasts with Leftovers"—"Meat Dishes Men Like"—"Easy Party Platters"—and recipes for all types of meat. Write your name and address on the margin below, tear out this corner of the page, and mail with the labels from 3 Heinz products, or with 10 cents, to Josephine Gibson, Dept. 85, H. J. Heinz Co., Pittsburgh, Pennsylvania.

Advertisement

The journal of a suburban housewife

Dorothy Blake

Nov. 5—Always seems to me I spend Monday morning picking up the Sunday paper. Never saw ten cents worth of anything go so far—wish we could eat it as Wing Foo does. That dog should be psychoanalyzed as a case of arrested development. Four years old, which is practically middle aged for the likes of him, and he has all the traits of a pup. Adores chewing up shoes and chair edging and chases his tail until we are limp from laughing at him and the rugs in swirls. He annoys me to death and yet I'm terribly fond of him—which goes to prove he has become a member of the family. I feel just that way about Jim and the youngsters lots of times—could shake them and yet realize that they are darlings. Human emotions are as mixed up as a plum pudding.

Nov. 7—Marcia and Beth Roberts spent the day with me helping to clean up the garden and put it to bed for the winter. We're going to try some of this coöperative housekeeping. Everybody out this way is going Early American in furnishing, so why not take over some of the nice sociable ways too and revive the quilting bees and the husking and barn raising parties? Not that we have to quilt or build barns, but other big jobs can be done together and a good time will be had by all. Pulled off all the dead leaves on the iris and cut back the tops so that fungus and leaf blight won't get a start in the spring. Ditto on the peony leaves. "The fall clean-up insures health for plants," says the garden book. Wouldn't it be great if we could do something of the sort for children? These winter colds and coughs are such an ordeal and such a waste of energy that should go to a better purpose. Wonder how many more generations will coop them up in schools that dry out the air with too much heat and strain out the sun with too much glass? Seems a little senseless to wait until they develop T.B. before we give them the benefit of fresh air schools. When I rave like this, Jim usually suggests a soap box or a movie. His sense of humor saves me often from getting strong minded and on other's nerves.

Nov. 10—One of those days when, for no reason at all, everything seems to be in harmony. The rain on the roof and sloshing against the windows, the logs crackling in the fireplace, Jim's pipe smelling just nice and mannish and the children happy as clams at high tide. Suggested they get out the old set of blocks in the attic and sandpaper them so I could take them to the Health Association to be given away. Peg and Artie have long since outgrown them as too babyish! Result is that they, and the King boy and Peg's beloved Jane Roberts have been having a wonderful time for the last three hours—playing with blocks! Things always get an added and new glamour when they are about to vanish forever. Must be the basic feeling back of funeral orations over deceased politicians.

Nov. 11—Still splashing down as though the heavenly plumber had run out of washers—perhaps he had to go back for more tools. Let the children have a marshmallow toast in front of the fire and Jim and I ate the charred, gooey things and said they were wonderful. Jim leaned over and whispered to me, "Any soda in the house?" I whispered back, "I hope so!" Yet there was a time when we could both eat a banana split and top it off with a chocolate bar while working up an appetite for a beach party. Middle age has its drawbacks. But it has so many advantages too. You stop trying to reform the world single handed, you take people as they come and feel no great urge to make them over, you find so many more things to laugh over and so much less to worry about. Of course you still worry deeply over illness or misfortune to people you care for, but you live more a day at a time and don't rush around looking for trouble. And sunsets and frost patterns on the grass and the evening light on a copper bowl take on a great and lovely importance.

Nov. 15—This month is a sort of period of quiet between the blazing color of October and the gayety of Christmas. The times of the year are as rhythmic as the tides. Took out the last extra blankets this morning as the paper predicted, "Fair and colder." Every once in awhile the weather man is right! Jim says that "Such remarks are simply childish!" I respond that "So is the weather." Whereupon I slip another section of apple pie onto his plate and we both feel better. Nice to stand beside him and cover up the children the last thing before we go to bed. Blankets he has earned and I have washed keep them warm and well. They are bathed and fed and made content because we have worked together and there comes over both of us a feeling of peace and satisfaction. A great cure for weariness.

Nov. 20—Had a regular spree this morning shining up the silver and the brass. Beth and Bill Roberts and their three are going to have Thanksgiving dinner with us again this year and I love it. Makes you feel as though you had steady roots in this changing world when you have good old friends and good old customs. Think I'll try the Creole Hubbard Squash now that you can open an innocent bottle of cooking Sherry without pulling down the blinds and looking under the beds. The little luxuries of life are so much more enjoyable than the necessities and they give a holiday feel to a holiday. I'll never try to teach our youngsters that "Life is real, life is earnest." That will sink in anyway through the necessity for earning a living. What I hope I can teach them is that life has so much real joy in it if you give it half a chance and don't smother it with a weight of discontent and a horrible sense of duty. The attitude toward living in *South Moon Under* and in *Lamb in His Bosom* seemed to me to be just that difference. Both sets of people were poor and limited in movement and occupation. Both of them had physical struggles and illness and disaster. But, in the first they had a wonderful time because they accepted life as adventure and a challenge to their own ability and ingenuity. In the second they regarded it as discipline and endurance with not the slightest expectation of happiness.

Nov. 23—Went to tea at Marcia's and came home absolutely inspired to knit seventeen times around the moon. She has started an agency for wool and is teaching the art of the clicking needles. It's an art the way she does it all right. She had made a suit for Nancy, that will certainly give the Geometry class something to think about besides angles and cubic contents. Nancy has fair hair and the suit was a gray-blue tweedy wool with a beret to match. "Those buttons on the jacket are tricky," said I, "Where did you get them?" "Five and ten," said Marcia gayly, as though she had never made out monthly checks to most of the Fifth Avenue shops. Losing nearly all their worldly goods hasn't downed her. She has more spunk than ever and the children reflect her spirit. Going to start a rust-colored two-piece dress for my Peggy. That child pays for nice dressing by being a perfect delight to the eye. Even Artie says, grudgingly, "Peg isn't bad looking—for a girl." In his secret soul he adores her and would fight for her at the drop of the hat, but we men must keep up our prestige! Just as he loves to have me cuddle him when he goes to bed and will barely give a sign of recognition when he meets me on the street if he's with the boys. The male of the species is queer—but so is the female.

"When you're raising a family on $25 *a week* . . . you can't afford baking failures."

"When I put good materials into a cake, believe me I use Royal Baking Powder."

(An intimate chat with Mrs. J. W. Norton, of Cleveland, Ohio)

INCOME cut in half . . . food prices rising . . . and six hungry mouths to feed—that's the problem Mr. and Mrs. Norton have to face.

"Economizing is my middle name these days," says Mrs. Norton, "but there's one thing I'm not giving up—and that's Royal Baking Powder. It makes all the difference in the world in flavor and texture.

"Besides, when I put expensive butter, eggs and milk into a cake, I want to know they won't be wasted. A baking failure is a serious matter when you have so little to spend for food."

GOOD FOR YOU, Mrs. Norton! After all, you need only two or three teaspoons of baking powder to make a cake. And three teaspoons of Royal cost only about one cent.

Only 1¢ for Royal! When you compare that with the cost of your other ingredients, doesn't it seem foolish to skimp along with a doubtful baking powder?

Royal is sure . . . it's dependable. And particular housewives know that it gives finer flavor, more velvety texture and better keeping quality to everything you bake.

Remember, when you buy baking powder, how little it costs to use Royal. The price is now the lowest in 17 years.

● "My husband loves to fuss around the kitchen and he's a good cook, too. He agrees with me that nothing can beat Royal Baking Powder for giving a fine flavor and velvety texture."

● "Our food budget of only ten dollars per week for six people certainly will not allow for any expensive baking failures."

● "When I get a cake like this with only one cent's worth of Royal, why would I take chances with a doubtful baking powder?"

Watch for your baker's Weekly "Specials"

● When you bake at home, make sure of success and delicious flavor by using Royal Baking Powder for your cakes and hot breads. But don't forget that you can rely on your baker for delicious coffee cakes, Parker House rolls, crisp dinner rolls, cinnamon buns, and other goodies to lend variety to your table. Fine cakes—from plain cup cakes to delicious layer cake—are now available to the busy housewife.

With careful attention to the housewife's needs and wishes, trained skill and the best scientific equipment, the modern bakery offers a wider and ever-increasing service to the home.

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FREE COOK BOOK — Mail the coupon today for your copy of the new Royal Cook Book to use when you bake at home.

ROYAL BAKING POWDER, Product of Standard Brands Incorporated, Dept. 118, 691 Washington St., New York, N. Y.

Please send me a free copy of the new Royal Cook Book.

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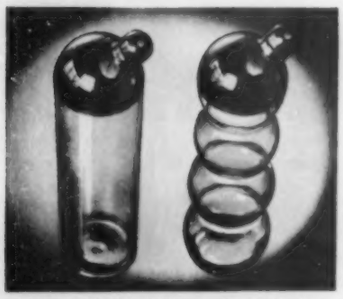
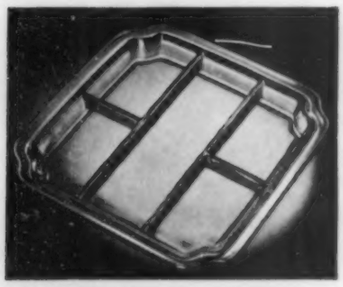
fostoria suggestions for Early Christmas Shoppers

On the left, a tea warmer whose tiny candle keeps hot beverages just below the boiling point. On the right, a lovely prismed candlestick



Two cocktail shakers of strikingly new design: one cylindrical, the other Fostoria's new "triple action" style.

For stirred cocktails—Fostoria's newest conception of a combination "bar glass" and ice strainer.



Here is what every housewife wants—a handsome and convenient tray with compartments for five relishes.

The glittering brilliance of this glass fruit will add charm to the decoration of any table.

FOSTORIA makes it possible for you to give *really* beautiful presents at surprisingly little expense. Be sure to see Fostoria's beautiful stemware and dinnerware in crystal and in combinations of crystal and colors, including Fostoria's exciting new Oriental Ruby. Fostoria Glass Company, Moundsville, West Virginia

Fostoria

THE GLASS OF FASHION

Write for our free booklet:—
"Correct Wine and Table Service"

Williamsburg—a shrine for American patriots

[*Continued from page 351*]

hostelry, served not only as an inn, but was the scene of gay balls attended by Washington, Jefferson, and Lafayette, and was also the background for many a hot debate, for many a pre-Revolutionary meeting. Here the free and independent thoughts of such statesmen as the three mentioned above, and of Patrick Henry, George Mason, Councillor Robert Carter, and Peyton Randolph, built the verbal rocks on which the Revolution and their early government stood fast and safe. Within, its beautiful Apollo and Daphne rooms, its parlor, bar, and halls are interesting and beautiful; without, the building is the simple clapboard type of Colonial house.

The 1770 courthouse has been restored, and now is used to house the Restoration's archaeological collection. At the northern end of the Palace Green, aloof, in magnificent dignity, behind its walled courtyard, surrounded by its box, its terrace, its green, its falling gardens, park, and fish pond, rises the Palace of the Royal Governors. The original building was burned in 1781. Completed in 1720, it was the first great Georgian house in the Virginia colony.

Again, the copperplate engraving from the Bodleian Library was helpful. At the Huntington Library in California a plan drawn by Thomas Jefferson was found. The Frenchman's map indicated the arrangements of the main structure and the main dependencies, which excavations, revealing actual foundations, confirmed. Faithfully restored, gorgeous within, magnificent without, the Palace is actually the cynosure of Williamsburg.

Finally, not the least—indeed to many visitors the most interesting of all, are the private homes, reconstructed on their original sites. Behind their picket fences, and box hedges, or flush with the street, the generally rectangular gardens stretching at length behind the house, they are two-story, dormered dwellings, of white clapboard over brick foundations, the façades long, with low wings, and about them well houses, smoke houses, loom houses, and various other small dependencies.

We are indebted to Hugh Jones again for his picture of their occupants: "Of very good family, they live in the same neat manner, dress after the same modes, and behave themselves exactly as the gentry of London. . . . dwell comfortably, genteely, and pleasantly, in this delightful thriving city of Williamsburg."

It is evident that they spared no money in furnishing and decorating their homes. The arched halls, paneled rooms, and carved mantels, were the background for furniture brought from England, or made by a local cabinetmaker recently from London. From the Continent, too, came wallpapers, china, silver, rugs, mirrors, draperies, and chintz. Their clothing was of the finest when they went to see the "London play" at William Levingston's Playhouse on Palace Green, (the first in the colony) or to attend the resplendent balls held in the Raleigh Tavern.

1934 linked to 1734. Through the medium of brick, wood, and mortar, inanimate materials, the plan was to recreate authentically this historic city. Now that the curtain has been raised, it discloses far more to us, and to future generations. Subconsciously, born perhaps of untiring search for the truth, Mr. Rockefeller's workmen have brought vividly to us the Colonials themselves. Better than they realized they understood Sir Walter Raleigh's writing: "And it is not the least debt which we owe unto history, that it hath made us acquainted with our dead ancestors; and out of the depth and the darkness of the earth, delivered us their memory and fame."

Williamsburg demonstrates the truth of this observation. It is not at all a museum city; on the contrary, it is a living community, linking the present and future with a past that was glorious in the history of our country.

Are you going to remodel your home?

The American Home Digest of the NHA will help you, for it gives 100 suggestions for repairs, improvements, etc. It also explains how you may obtain an NHA loan. A stamped, addressed envelope will bring this Digest to you. See page 420 for a special offer.

Address: THE AMERICAN HOME, Garden City, N. Y.

Good eyesight is developed—not a "gift"

[*Continued from page 381*]

we want simple art of good size and without fine detail. It is doubtful, for two reasons, if any attempt should be made to teach a child to read before school age, or even early in school. In the home, first of all, old-fashioned methods based on letter by letter will be used, whereas reading is now taught by recognition of the shape of a word—much easier on eye and child. Secondly, many authorities question the desirability of teaching a child to read at least till the eye has attained the normal spherical shape and become less easily influenced by environment and habits. Later, by provided light which is satisfactory in quantity, quality, and direction and using devices (from piles of books to special furniture) enabling the child to use proper angle, height, and distance, reading can be learned more easily and lost time made up, in addition to setting up a better situation in terms of favoring the eye.

The equipment in the average home is planned not for the child but for the adult. A child needs a room of his own, with lighting and furniture planned especially for his use at rest, at work, and at play. He must also learn from this room habits of eye and body which he will carry into adult rooms. Curling in a big chair like the family pet python, and facing the light or sitting in a weak light is no way at all for looking at picture books. It is much preferable, always, for the child to have his own furniture and know how to get good light on his work or play, thus creating his own proper environment and thereby giving eye and body the best chance for right growth. Reading in bed or flat on the floor is always bad. And you have only to go to some public library, visit the reading room, and notice how human beings turn themselves into contortionists trying to get good lighting on their books, that their eyes may be comfortable, even if their bodies suffer.

Strong light is as bad as weak light. There is ample reason to believe that, within certain limits, every eye has a preferred light. Such light is now measurable with the light meter (usually obtainable at a utility company) and once the preference is found, it should be maintained. Roughly ten footcandles or meter degrees is the minimum for ordinary eye use. Yet we buy lighting and fixtures in terms of esthetics only. That will have to change, if eyes of any age are to be fully efficient and function with great comfort.

Artificial light stays put. Natural light, we must follow around the room. And the child should be taught to do this. His furniture and play equipment must be strong enough, yet light enough to make this possible. In schools this is difficult because of the number of children in a classroom. There is no reason why it cannot be carried out successfully in the home. In terms of outdoors, it is the glare of the sun on the tender growing eye we wish to avoid.

Summing up the care of growing, tender eyes we find this: (1) we must set up in the home an environment favorable to the proper growth of eye and body, an environment free as possible from danger of accident or abuse; and (2) we must teach the child how to use it. One without the other is not effective. If, indeed, there was to be a choice, the child with the training would probably make the better success with poor surroundings than the untrained child would do with everything just as it should be, since there is no guarantee that nature would teach him what to do in proper detail. He might, for example, protect his eyes at expense of body.

One thing is sure. There is no greater power for happiness or the opposite than a good pair of eyes. And proper attention during growth will give both eyes and body the desirable opportunity to attain that individual best which is possible for all.

Ugly ducklings transformed

[*Continued from page 376*]

more in keeping will be the first step (the dotted lines in Detail 2 show the position of the original roof). The next is to surround the existing base with another larger by about 15 inches all around, to serve as a flower box base as shown. The silhouette is thus altered from an anæmic, attenuated bay, to one which becomes increasingly wider near the base. In detail 3 the dotted lines indicate the position of the original base, while the full lines show the new one.

The eaves on both the main roof and the dormer project excessively and should be cut back to the face of the house. Detail 4 is descriptive of the dormer, with dotted lines showing the original projection, but the main roof can profit by the same treatment. While the cost of sawing off the overhanging eaves will be more than any of the other changes suggested, there will be less up-

[*Please turn to page 400*]

An amazing story of

FAITHFUL PERFORMANCE !

97% of the General Electric refrigerators in use 5 years are still giving satisfactory service to their original owners.

(Based on a 10-city survey of G-E users who bought their refrigerators 5 years ago. It does not include those G-E refrigerators still giving satisfactory service but not in the possession of their original owners.)

• • •

THE testimony of *seasoned* users with *years* of experience is striking evidence of the trouble-free performance you can expect of a General Electric refrigerator. Its record of dependable refrigeration service has never been equalled.

The famous General Electric Monitor Top sealed-in-steel mechanism now carries 5 years protection against failure for only $5—a dollar a year! Such strong evidence of faith in a product could result only from an outstanding year after year performance.

The mechanism represents approximately 70% of your investment in *any* modern refrigerator. Look to its performance record for the greatest value in the refrigerator you buy... and your greatest satisfaction in its use year after year. General Electric Co., Specialty Appliance Sales Dept., Sec. F-11, Nela Park, Cleveland, Ohio.

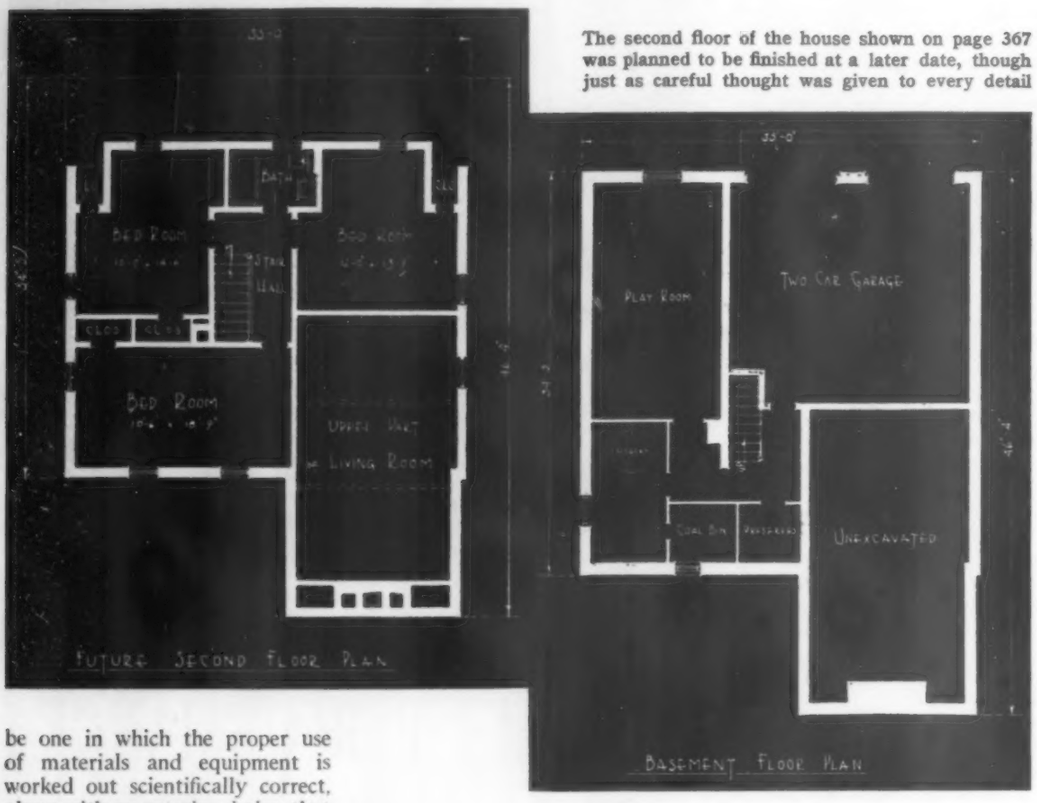
There is a General Electric refrigerator for every requirement and income—Monitor Top, Flat-top and Liftop models. See them at the G-E dealer's. Buy now for *year 'round* savings. It is always summertime in your kitchen. G-E prices now as low as $77.50 (plus freight).

GENERAL ELECTRIC

ALL-STEEL REFRIGERATORS

The low-cost fireproof home has arrived

[*Continued from page 367*]



The second floor of the house shown on page 367 was planned to be finished at a later date, though just as careful thought was given to every detail

be one in which the proper use of materials and equipment is worked out scientifically correct, along with an exterior design that will prove harmonious to the owners' taste. Efficiency need not be written all over it. But it must incorporate advanced ideas—and no one can deny that being fireproof is one of them. The type of construction used in this house is very similar to that employed in larger fireproof structures. Steel beams and girders are used throughout for floors, which, in turn support reinforced concrete floor arches. Gypsum block and terra cotta tile are used for all interior partitions, while random-sized waterproof cinder-concrete blocks are employed for the exterior walls. These walls are then treated with two coats of dampproof cement paint applied to the outside surface, giving any color finish that may be desired. The roof construction is finished off with slate roofing over wood structural members. No attempt was made to install metal trim and doors, wood being preferred because of the better architectural motifs possible. Wood trim in this type of fireproof structure is used similarly to the wood employed as a finish material in fireproof skyscraper apartment houses and hotels.

A feature of this house is the individuality of design and floor plan. All four major rooms on the first floor have cross ventilation, having at least two exposures. The simplicity of layout should also be noted. A central hall acts as a means of communication serving all rooms and also serves as a stair hall for the second floor and cellar. The size of the rooms is worthy of particular attention and also the rather unusual method of dividing the living portions of the house from the sleeping or private quarters. Other details of note on the first floor plan include the dropped living room floor construction, the easy accessibility of the cellar stair from both the kitchen and the master portions of the house, and the large number of closets.

The cellar, in addition to having the usual standard conveniences of store room, boiler room, and space for fuel storage, is provided with a two-car garage of generous proportions and a designated space for a future recreation room. Outstanding features of the specifications include an air conditioned heating system designed to carry a refrigerating plant for air cooling, when same may be installed some time in the future when the price of this equipment is lowered to meet the average man's purse. The finest quality built-in plumbing fixtures with chromoid fittings are used, and brass piping has been installed for all hot and cold water lines. Radiators are, of course, completely eliminated, which removes the one remaining eyesore in the house of today. Metal lath applied over steel furring acts as a base for a three-coat plaster job for all walls and ceilings. The living-room ceiling opens clear to the roof rafters showing large wood trusses and a good sized stone fireplace is located at one end of the room with built-in bookcases on either side. A fine, big chimney extends above the roof in striking contrast to the usual "skinny little toothpick" so often seen in many localities on inexpensive houses.

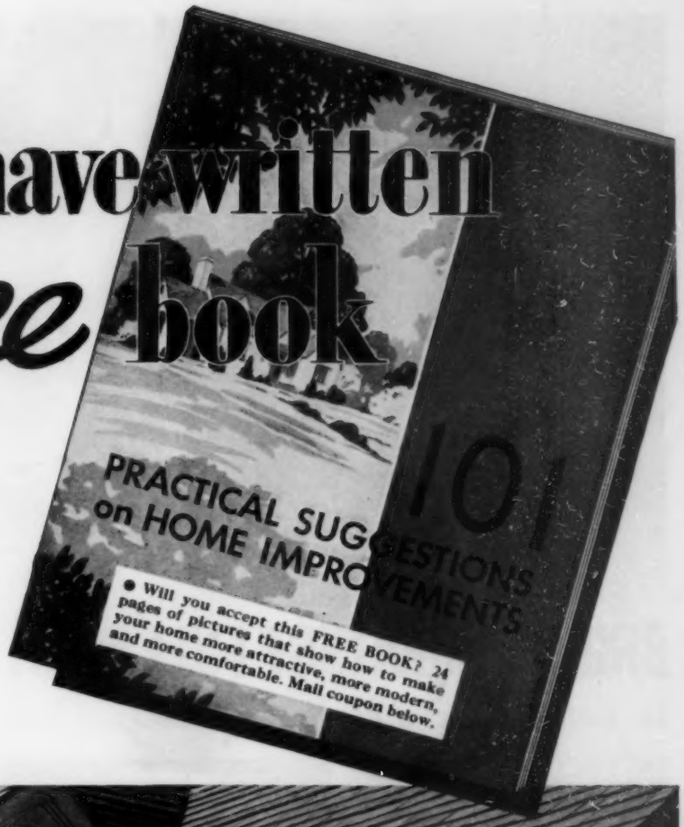
The kitchen has been studied for economy of operation with specially designed cabinets that have a real workable character in keeping with the probable budget of the family that will live in this house. The floor of the kitchen is finished with linoleum. The sink is of the combination type, having a tub adjoining it, on the assumption that most of the laundry will be sent out and only a small portion done at home. However, space has been provided in the cellar for those preferring all laundry work to be handled at home, and the plumbing lines have been arranged to take care of this.

The principle on which this house was built calls for a complete five-room suite on the first floor, leaving the second floor incomplete to be finished at a later date, when this space may be needed. But it should be particularly noted that the future second-floor plan has been carefully studied for location of rooms and exposure, and an exact cost of $870 has been worked out for completely finishing these three bedrooms and bath. Plans have also been developed to indicate how readily future additions or wings can be added onto either one or two sides of the building without, in any way, taking anything away from the pleasing architectural lines. Windows have been so built that they will come at the proper places when the second-floor rooms are completed, and all plumbing and heating lines have been installed so that they may be tapped for the second-floor bath and all other rooms. Finished, as an eight-room two-bath house the total cost would be $7,316.

Monthly upkeep charges on fireproof house based on building on a $1500 plot of ground

FINISHED AS 5 ROOMS	DESCRIPTIVE ITEM	FINISHED AS 8 ROOMS
$25.00	Interest on first mortgage	$29.00
10.00	Taxes (average location)	11.00
.75	Fire insurance	.85
1.00	Water	1.25
7.00	Fuel for heat and water	8.00
2.00	Repairs and maintenance	2.15
$45.75	TOTAL PER MONTH	$52.25
$9.15	Cost Per Room Per Month	$6.54

75,000 people have written for this *Free* book


101
PRACTICAL SUGGESTIONS on HOME IMPROVEMENTS
● Will you accept this FREE BOOK? 24 pages of pictures that show how to make your home more attractive, more modern, and more comfortable. Mail coupon below.

that pictures 101 inexpensive ways to repair and modernize your home on Easy Terms. Send for it today . . . .

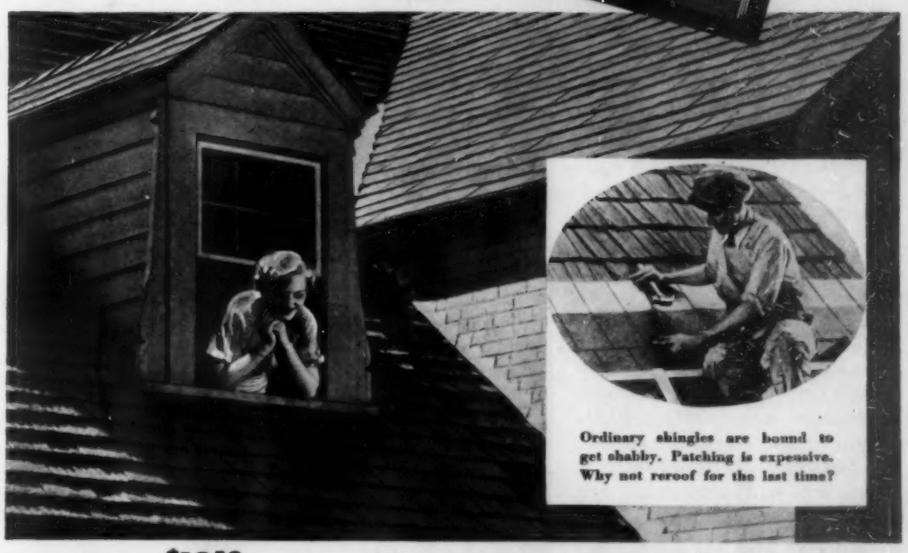
Learn how *little* those long-promised improvements will cost!

YOU'VE probably promised yourself certain much-needed improvements for your home . . . "when I get the money!" Now there's no need to put it off any longer!

Send for your free copy of the J-M "101 Book"! Graphically illustrated, it explains in detail some of the many things you can do so *inexpensively. And now you can borrow the money* to do them under the Johns-Manville Plan or from your local bank, under the provisions of the National Housing Act!

Perhaps the outside walls of your home need repairs or painting. This book tells you how to eliminate repair bills forever by putting on J-M Asbestos Siding Shingles. Or you may want to turn waste space into useful, roomy closets; or modernize the living room with J-M Insulating Board . . . any one of 101 different things!

Now is the time to do them. Send for your copy of this valuable book this very day!



As little as $19.50 down gives you a new roof you'll be proud of—and it will never wear out! Johns-Manville Asbestos Shingles (you may select your own color) go on right over your old roof. No muss or trouble. Fireproof (23% of fires start on roofs)—can't warp or rot.

As little as $8.90 down will make your bathroom lovely, cheerful, modern, with J-M "tile-like" Wainscoting. Smooth, shiny walls, easy to install, and easy to keep clean.

As little as $9.20 down puts a beautiful extra room in basement or attic. Finished with J-M Insulating Board in its natural buff—rooms ideal for children or grown-ups.

As little as $13.20 down makes homes up to 12° cooler in summer, saves up to 25% on fuel bills in winter with J-M Rock Wool Home Insulation. Spun from molten rock.

Johns·Manville

"$1,000,000-to-Lend" Plan for your Home

Send for Free Book—"101 Practical Suggestions on Home Improvements"—also tells you how to take advantage of the J-M "$1,000,000-to-Lend" Plan. I am particularly interested in a new Roof ☐, "Tile" Wainscoting for kitchen or bath ☐, Home Insulation ☐, Insulating Board for extra rooms ☐. Johns-Manville, Dept. AH11, 22 East 40th St., New York.

Name_____

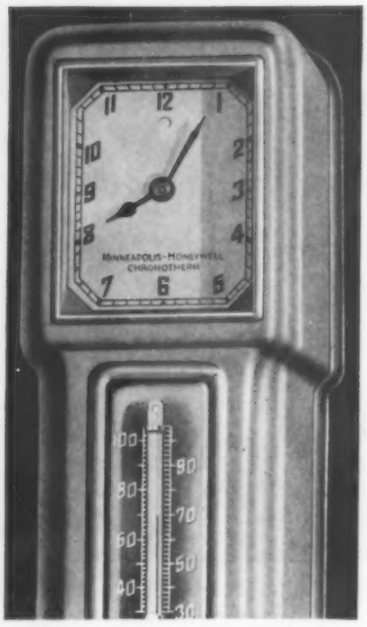
Address_____

BRINGS GREATEST FUEL WASTE

in homes where clock control is missing

Oil, gas, coal . . . no matter what type of automatic heating system you have or intend to install, the addition of Clock Control will reduce its fuel consumption. If the system is controlled by a manual thermostat, you can replace it with the latest advancement, the Chronotherm, and cut your fuel costs 10 to 30% at night.

How? Its electric clock puts the fire to bed *after* you retire —cuts the temperature to an economical, comfortable, healthy level—wakens it *before* you rise. Wasteful, uncomfortable, enervating high night temperatures are ended. Unhealthful, chilling low temperatures in the morning are banished.



All day and all night, the Chronotherm gives you *leveled heat* at the degree you desire. 48 times a day it "feels" for temperature changes—catches them before they happen. Notifies your heating plant so that it never over-shoots the mark—too high or too low.

Whatever fuel you burn, or intend to burn, the Chronotherm will pay you a profit on its slight additional cost. Insist on it, whether you buy a new heating plant or replace the controls on your present one. Minneapolis-Honeywell Regulator Co., 2737 Fourth Ave., South — Minneapolis. Branches in all principal cities.

◆ ◆ ◆

When buying a new automatic heating system—examine the controls. If they're Minneapolis-Honeywell, you can be sure the manufacturer places quality standards above price.

CHRONOTHERM

MINNEAPOLIS-HONEYWELL

TEMPERATURE AND AIR CONDITIONING CONTROL SYSTEMS FOR HOMES, LARGE BUILDINGS AND INDUSTRY

Ugly ducklings transformed

[*Continued from page 397*]

keep in the future. If the gutters need replacement and the roof portion under them has rotted, it may actually be a saving to have the excessive projection cut off.

In the original house the basement windows may be necessary but they are unnecessarily in evidence. The house has no base planting, and while this may be unwise around a beautiful old Colonial house whose first floor level is within six inches of the ground, here such planting almost seems a necessity. Without it the house looks ill at ease and not at all a part of the site, while basement windows glare unblinking. Detail 5 shows that while base planting should be kept sufficiently far away from the windows so light will not be cut off, yet it should be so encouraged and arranged that the windows and basement masonry can be hidden from the street.

Alteration 6 concerns itself with the porch columns. In their original state they are ponderous, tapering brick affairs, with a strange stone block at the top. To replace them with lighter columns, either square or round, would be the ideal solution. But a less expensive means will be to frame them out with plain 7/8th-inch lumber, so managed that it will appear there are pilasters. This is not difficult and can be done by any carpenter. The capitals of the pilasters can be built up of stock moldings. Two new columns are added along the front, and correspond with the corner pilaster widths. Fluted pilasters have been added to flank the front door.

Another porch change is to remove the solid wall (which serves as a railing) between the columns. This was unnecessarily high and gave the porch a closed-in, stuffy look. There have been substituted instead long flower boxes, with a single species of plant—perhaps some evergreen like dwarf arborvitae which will contribute color the year 'round, and remain neatly clipped like well-behaved architectural ornament.

Vines are easily grown and often can do more to assuage architectural faults than actual carpenter-changes. Such is the case with the window arrangement to the left of the bay. The windows are necessary and cannot be altered, yet they look harum-scarum. But a meandering vine can humor them into a state of moderate repose.

Another change has been made like that on the house on page 377. Windows throughout have been divided into small panes of glass. This will promote harmony and uniformity of scale between windows of dissimilar sizes. Another improvement has been to bound the steps between low masonry walls as illustrated in the foreground, instead of the sloping cement curbs shown at the top of the page. If these walls can be of ashlar masonry, such as is shown in detail 2 on page 377, it will be a great gain. In a detail of this nature it is as much a matter of securing the proper finesse, as it is in pursuing the best general scheme.

[*Continued from page 377*]

into small panes like the others.

The Number 5 detail deals with the type of double window which occurs in an important position, unfortunate in proportion, and to all appearances, a liability. It can be materially improved by replacing the top casing member by a wider facia, then capping it by a molding to give it the effect of a simplified entablature. Moldings added at the top of the side casings will give the appearance of small pilaster capitals, particularly if painted a contrasting color from the trim. With a flower box and appropriate planting such a window can be converted into an asset.

The doorway in Number 6, whether it be kitchen or dining room-garden entrance, is unfortunate, to say the least, in its original state. In the alteration it is a part of a special garden feature, and is united with the windows around the corner by ladder-lattice. An overhead trellis forms a welcoming shelter over the steps, supported at the corner by a slender square pole. At the side over the window the trellis is less wide, and is there supported by occasional brackets. In comparing the two drawings, note that with the revision this portion of the house is now an attractive feature around which a part of the garden may be planned as the focus of interest. The platform has been extended, and the steps made more ample.

Another change not detailed but in evidence throughout is that of substituting new windows with small panes of glass for the old ones with their elongated panes in the upper half, and undivided glass in the lower half.

The dormer change is not shown in detail, but like the main roof, the eaves have been cut back. A restrained entablature lends an air of refinement which the original state utterly lacks. The vertical window casings are given the aspect of pilasters. A flower box is not essential—but it successfully softens the roof and dormer lines, and well repays the effort in planting and watering.

Why any home-owner *is foolish* to put an "oil burner" in a coal furnace!

The facts presented here are of vital interest to every man or woman who is interested in the latest developments in automatic heating . . .

REMEMBER a few years back when automatic refrigerators were coming into favor? At that time it did seem a shame to throw away the old ice-box. So thousands of home-owners decided to save money by installing a new automatic chilling unit in the old box.

You know the result. Sooner or later those home-owners had to buy a complete refrigerator anyway —with cabinet and mechanism designed and built to work together.

Makeshift oil heating

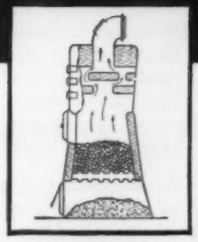
Exactly the same thing is happening today with oil burners. Most homes have a cast iron boiler that is perfectly good. Good, that is, for coal. Naturally, it seems a shame to throw away a good furnace. And so at first thought it seems economical to install an automatic "oil burner" in the old furnace. But it would pay most people to forget the old boiler entirely—throw it away, even though it's still good for coal. They are money ahead, and here is why:

The old coal-fired boiler is usually made of cast iron. It is skillfully designed for the slow, steady heat of a coal fire. It is not built to withstand sudden and terrific temperature changes such as you get with an oil flame. It is apt to crack under the strain, or the joints may develop leaks. It can't absorb and transmit the heat fast enough, and a large part of the heat is pushed up the chimney by the forced draft of the oil burner.

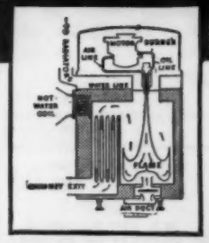
Back to fundamentals

Contrast this inefficient, expensive, short-lived compromise with the General Electric way of heating your home automatically with oil.

In the G-E Oil Furnace the engineers evolved a complete, new automatic heating system for oil fuel, with burner, steel boiler, water heater, and controls forming one coordinated unit, embodying new and vitally different principles.



ABOVE . . . Showing how a coal boiler allows heat to be blown right through the boiler, and up the chimney where it is wasted.



ABOVE . . . Showing how the G-E Oil Furnace traps heat, makes it pass three times over heat absorbing surfaces in the boiler.

They developed a new and far more efficient combustion principle—"Impact Expansion"—which breaks each drop of oil into a hundred million particles. They designed a firebox of special shape, lined it with fire-brick, supplied air to the flame from both ends. They made the boiler of 5/16-inch steel, arc-welded into a single piece.

Nothing else like it

Their achievement is so perfect in the comfort it gives you, so remarkable in its economy, that there simply isn't anything to compare with it.

This finest kind of automatic heating is, strangely enough, also the *cheapest*. Many owners are saving from 20% to 50% on their fuel bills. In one two-family house, for instance—a duplex—the people on one side have an attachment oil-burner, those on the other side have a G-E Oil Furnace. Last winter the oil burner cost $192.00 for fuel. The G-E Oil Furnace cost $115.50 for fuel.

It would take pages to tell you all the things you'd like to know about the G-E Oil Furnace. All we can do here is give you briefly some of the interesting high spots you will read about in the free booklet offered. The year-round saving on automatic hot water, for example.

Then there's the steel labyrinth by which the heat is made to pass three times over heat-absorbing surfaces before any is permitted to escape. You'll also want to know about the important advantage of burner on top with flame burning downward, and surrounded with fire-brick and water-backed surfaces, the elimination of all but one moving part (which oils itself with the fuel oil), the electric-clock thermal control, the safety features such as the 4-second flame detector.

Three years to pay

The National Housing Act makes unbelievably easy terms possible. Longer terms, lower finance charges, no red tape. You owe it to yourself, your comfort, and above all your pocketbook, to learn the full facts about this remarkable G-E Oil Furnace. So why not mail the coupon below?

MAIL THIS COUPON TODAY!

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I want FREE 16-page booklet entitled "The Inside Story," telling of the new fuel-saving General Electric Oil Furnace.

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GENERAL ELECTRIC OIL FURNACE

What are the chances of living?

How many of us can expect to reach the sixties? Here are the figures, from authentic tables:

OF 100 PERSONS PRESENT AGE	THIS MANY WILL LIVE TO 60	THIS MANY WILL LIVE TO 65
20	71	60
25	72	62
30	74	63
35	76	64
40	78	66
45	80	68
50	84	71
55	90	77

Endowment policies written to mature at these ages are paid in full to those who live, or to the beneficiaries of those who die. Of those who survive to these ages, how much longer will they live?

On an average they will live as follows:

RETIRING AT AGE	WILL LIVE AFTER RETIRING MALES	FEMALES
60	184 months	213 months
65	149 "	175 "

Many individuals live long beyond these general averages. But those who, when their Endowment matures, select the income-for-life option are sure of a check every month, no matter how long they may live.

Thus an Endowment furnishes life insurance during earning years, and then supplies the safe and lasting advantages of an Annuity at an age when insured will know what kind of Annuity his circumstances call for.

CONSULT ANY LOCAL AGENT OR OFFICE
or send preliminary inquiries to our Home Office

THE PRUDENTIAL INSURANCE COMPANY OF AMERICA

EDWARD D. DUFFIELD, *President* Home Office: NEWARK, N. J.

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FOUR MONTHS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

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BOUCLÉ, SHETLAND, GERMANTOWN, SAXONY, SCOTCH TWEED, etc.
For dresses, suits, coats, sweaters, etc.
Lowest prices. Over 300 FREE SAMPLES
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WOMEN OF AMERICA

I want you to try a new way to dust -- *with paper.* It's as soft as old cloth and is treated with fine furniture polish. You polish as you dust. Write me today and I'll send you a sample, free. Address, Irene Barnes, Dept. HA.

KALAMAZOO VEGETABLE PARCHMENT CO.
PARCHMENT (Kalamazoo County) MICHIGAN

"X" marks the spot

[*Continued from page 384*]

Household linens

in one pint of water. In another pint of water dissolve one teaspoonful of the crystals of oxalic acid thoroughly.

Dampen the ink spot with water. Apply the permanganate solution with a medicine dropper and then pour some water through. Apply the oxalic acid with a *clean* medicine dropper in order to remove the brown stain. Wash thoroughly with warm water and soap.

Paint, etc.: For an iodine spot on white washable goods, soak for several hours in cold water and then dry very quickly near a radiator or heated oven. Another way is to sponge the stain with undiluted household ammonia. For mercurochrome, you might try the ammonia sponge bath, or use a borax solution.

Turpentine is good for old paint stains. Soak the spot for several hours, then apply ammonia. If the paint stain is fresh reverse the procedure, that is, apply the ammonia first, then use turpentine. Toilet water spots will yield rather promptly to hydrogen peroxide and water, half and half of each.

Spots on "Unwashables"

[*Continued from page 384, 3rd column*]

tant: Never rub the spot alone; include a large surrounding area. Never rub in a circle; use an upward sweeping motion from the spot outward. Let the spot be the hub of an imaginary wheel, and let your motions be spoke-like, radiating off from the hub. Lift the cloth gradually away from the goods at some distance from the spot.

Many people fail in their efforts to dry clean at home because they saturate a cloth with cleaning fluid, press it down onto the offending spot, then proceed to rub vigorously round and round and round. The inevitable result is a ring in most cases.

Furniture coverings: If a spot appears on the furniture's summer covering and you do not wish to wash the whole cover, try these methods. If the cause was grease, remove the cover, place it between two sheets of heavy brown paper or between two unused blotters, and press with a very hot iron. If candy, sugar, or syrup has been the offender, sponge with *pure distilled* water.

If a colored wax candle drips onto a cover or if grass gets pressed down on it; if tan shoe polish, iodine, or other medicines should be spilled, or mud leave an ugly stain, wood alcohol should be applied. This may be best done by means of a tampon made by covering a large piece of absorbent cotton with a fresh piece of gauze or thin linen and then tying it into a ball. Dampen the tampon only slightly. It has the advantage of absorbing some of the cleaning agent so does not saturate the article being cleaned.

Now if the covers are off the furniture and spots get on the tapestry or mohair, what shall we do? Suppose, for instance, that a sheet of sticky fly paper alights on the seat of one of the best parlor chairs? Pull it off and remove its remains with benzol or carbon tetrachloride. If glue should be spilled, remove it with vinegar. If chewing gum is found to be snuggling close to the living room couch rub it with ice and it will roll up into a ball. Clean the spot that is left with your chosen cleaning fluid. Turpentine will sponge away all trace of road oil, tar, or black shoe polish.

In treating these spots use the tampon described above for tapestry and flat mohair. For woven upholstery and deep pile mohair (also for deep pile rugs), use a camel's hair brush with hairs long enough to reach the bottom of the goods.

Heated French chalk or fuller's earth may be used to remove ink or grease from mohair furniture or from rugs. When used for grease it should be left on the spot for from six to seven hours; when used for ink, it should be worked into the spot, around and around, then brushed off as soon as it becomes soiled and replaced by a fresh supply. If a stain still remains, from either the grease or the ink, apply a thick paste made from one of the two powders and warm water. Let it dry on the spot then brush it entirely off.

Rugs: While exactly the same procedures as have been outlined for mohair and tapestry furniture will often serve as well for rugs, here are a few more measures which will prove effective.

Remove toilet water, tan shoe dressing, medicine, and tobacco stains from rugs with wood alcohol. For iodine use a paste of warm water and laundry starch. If the puppy makes a mistake, act very quickly for ammonia will change the colors of many rugs. Use a cloth dipped in warm water; rub vigorously, outward, using the spot as the hub of the wheel.

Stop the action of tannin by using glycerine before soap and water. This is very important. If furniture polish is spilled, use equal parts of denatured alcohol, acetone, and glacial acetic acid (99%). These may all be purchased in any local drug store. For the following spots use clean,

THE V·8 ENGINE MAKES QUITE A DIFFERENCE

FIFTY miles or five hundred miles—the journey is never very far when you travel in a Ford. The smooth, powerful V-8 engine shortens the distance from Here to There . . . you glide over the miles without fuss or fatigue because of the easy-riding comfort of the car. And you'll say many a good word for it because it is so easy to handle and so easy to park in crowded traffic. . . . That is an important reason why you see so many women at the wheel as you "Watch The Fords Go By." Its alert performance makes driving pleasant and enjoyable. And contributes a great deal to your safety and peace of mind on every road.

* TUCK IT 'WAY IN UNDER

It's 7 and one half feet long

6 *extra* inches for *extra* sleeping comfort

HERE'S a blanket for serious sleeping. Most blankets are 84 inches long. Every Kenwood FAMOUS is *90* inches . . . six luxurious *extra* inches for a pull-up over your shoulders and a tuck-in that *can't* pull out. That's one reason for its sleeping comfort. Another is the deep, fluffy nap made possible by long-fibered, live, new wools. This acts as an insulation between you and the weather, keeping warm air in and cold air out. Under a Kenwood you sink into deep, relaxing, restful sleep. It's good to know, too, that correct washing will not steal from its generous size; for every Kenwood is pre-shrunk in the making.

The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

*Do you know that there are nine tests of blanket quality you can make in the store? Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use coupon.

The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.

KENWOOD MILLS
Empire State Bldg., New York, N.Y.

Please send me "Your Blankets, Their Selection and Care."

Name

Street

City

State 4-C

KENWOOD WOOL PRODUCTS

KENWOOD always BLANKETS ALL WOOL

soapless water: those caused by acids or alkalis; chocolate, cocoa or coffee, blood, or water. Use warm water with a very mild soap for the following spots on rugs: grease, wine or liquor, ice cream, sugar, soap, or black shoe polish and any greasy stain that may have been left by the milk in any hot drink. For asphalt, food stuffs, or any grease spots that will not yield to water, use carbon tetrachloride.

But what of the rugs that are spotted all over? Can they be cleaned at home? If they are large rugs or very choice small ones they had better be cared for by an expert. If, on the other hand, they are scatter rugs which do not represent any great expenditure, you might try cleaning them at home.

Bear in mind the fact that the reason so many people fail to meet with success in rug cleaning at home is because they do not first remove all the loose dirt, but instead add to it soap and water, fail to wash out the soap, and leave in the rug mud pies which do it great harm. Another reason is that the rugs are not dried quickly or thoroughly enough, so the threads weaken and decay.

So—first clean your rug well with a vacuum cleaner. Then take it out on the lawn so that the earth may absorb the moisture that runs down through. Use a soft brush, a very mild soap, and many pails of clean water. Wet the rug all over with a lather, then scrub very gently. Have someone play a hose on the rug as you work, so as to wash off the dirt and the soap. When you feel it is clean, dry it thoroughly and as quickly as you can.

Floors: Now what of the floors the scatter rugs do not cover? How shall we remove spots from them? First of all, clean the spot up at once if you can. This helps a great deal. If you can't and the floor is waxed, try a slightly dampened cloth. If this is not effective, or if the whole floor looks a bit dingy, use liquid floor wax as a cleaner. If spots still remain, try benzine or turpentine. The advantage of a waxed floor over one which is varnished or painted is that worn spots can be so easily touched up.

Floors which are painted or varnished do not "spot clean" quite so well. Generally if a spot has to be removed, and with it the paint or the varnish, a large share of the floor will have to be done over.

For spots on paint or varnish, use a very mild soap and a cloth just dampened with water. If the spot still remains dampen your cloth with a little bit of floor oil and rub the stain well. If white spots appear rub with a cloth *just moistened* with camphorated oil.

The covers of sofa cushions may be cleaned on or off the pillow. If the cover is silk or satin, use the methods given here for cleaning silk draperies. If the cover is leather, use cleaner's naphtha, but—be prepared to have the leather lose a good bit of its brilliant color along with the stain.

No, there is no such thing as a "spot proof" home, but with constant observance of the rules which have been given here, you can, perhaps, after all, have one which is "spotless."

Erratum

We regret that incorrect credit was given for the canister set of Cherry pattern shown on page 267 of the October issue. This is part of The American Home kitchen equipment and should have been credited to G-S-N Company.

Gender in the bath

[*Continued from page 380*]

her deliberately as I refilled our cups, "I can't decide why it is that women who go to the nicer hotels in the large cities and admire the little extra touches never realize that often these can be incorporated in their own homes. Take the matter of fresh flowers. Nothing adds quite such a note of luxurious femininity as fresh flowers in a bathroom. Next time the roses in the living room have all but forsaken you, take the couple that remain, cut their stems down, and put them in a glass tumbler on a ledge in the bathroom." "Nice," Laura commented.

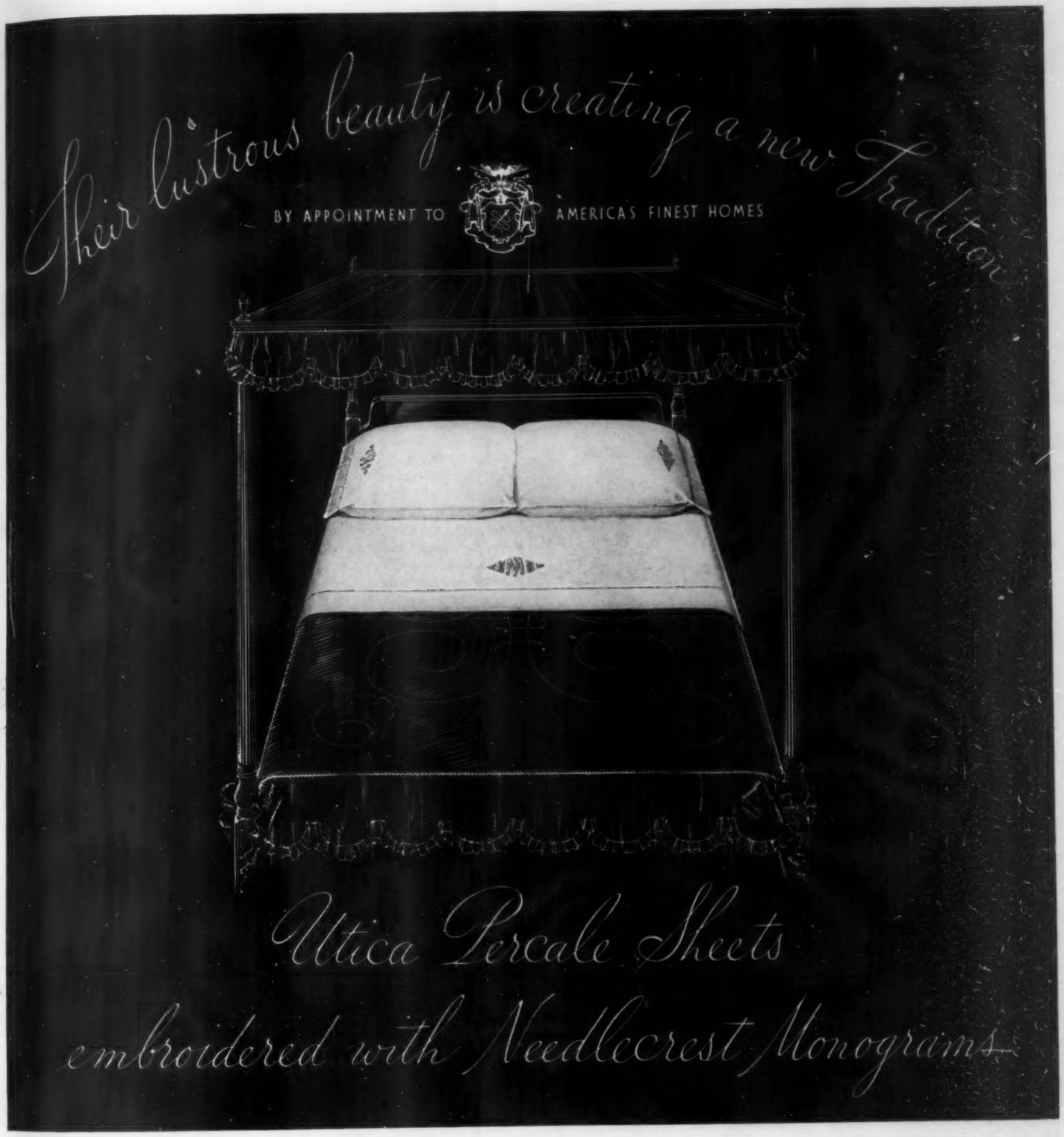
"You can always obtain a feminine touch by making the containers of certain cosmetics a part of your decoration. The toilet waters from England that come in bottles encased in woven straw with long straw handles can be suspended on the wall from a white thumb tack, floating wooden bowls of soap are grand, an old French bottle filled with eau de cologne adds a subtle touch.

"And what about your lights, Laura?"

"Well—what about them? They're just everyday side fixtures, as you know." "You might make the fixtures inconspicuous by enameling them your bathroom color. As for shades, adorable ones can be achieved by buying little shield frames, stretching coarse creamy linen across, and edging them with white woolly balls." "Sweet!"

"And . . . oh . . . for other feminine touches you might

[*Please turn to page 418*]


Their lustrous beauty is creating a new Tradition
BY APPOINTMENT TO
AMERICA'S FINEST HOMES
Utica Percale Sheets
embroidered with Needlecrest Monograms

Traditions change so slowly as a rule. Yet in a few short years Utica Percale sheets have become the accepted standard of quality in well-appointed homes. For they have the feel of silk and the strength of linen. Delightfully light in weight, too—though they contain 50% more threads than ordinary sheets. And now for scarcely any more than you would pay for plain sheets—you can have your Utica Percale sheets embroidered with exquisite Needlecrest Monograms. Monograms include three initials — executed in beautifully designed block letters—and your choice of white or colored needlework . . . Ask for Utica Percale Sheets and Pillow Cases at your favorite department store. If they have not yet stocked them, write us direct. Utica and Mohawk Cotton Mills, Inc. A-H-1, Utica, New York.

An exclusive Utica innovation, Needlecrest Monograms are embroidered directly on sheets or pillow cases—size 2½ x 3¾ inches. Each monogram uniformly executed in genuine raised embroidery.

These paper kitchen towels are always clean and dry when needed

ZIP—just tear a clean ScotTowel off the neat white roll. Use it . . . then into the wastebasket it goes! So convenient. No laundering. No rinsing. Handy ScotTowels are always clean, dry and ready for work!

All day long you'll find practical uses for these absorbent paper towels. Here are just a few of the countless messy little jobs they do for you in a jiffy:—

Wipe out greasy pots and pans
Mop up spilled liquids Dry off fruit
Drain grease from fried foods
Clean refrigerator Wipe top of stove
Wipe off tops of milk bottles
Grease cake pans Polish glass

Made of the famous "thirsty fibre," these useful ScotTowels are strong—yet very soft and extremely absorbent. They *really* dry. And ScotTowels actually cost you only a penny a dozen! You get *two* big rolls for 25¢—150 towels on *each* roll!

● **SCOTTOWELS are especially useful in homes with small children. Be sure to hang the roll low enough for easy reaching. Save your good linen towels from dirty little finger marks.**

Put ScotTowels to work in your kitchen. See for yourself how practical they are. On sale at grocery, drug and department stores. Or write Scott Paper Company, Chester, Pa.

SPECIAL OFFER—SCOTT PAPER CO. CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and we will send you postage paid—

2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

Check color of towel fixture desired: ☐ ivory ☐ pale green

Name_____

Address_____

Dealer's Name and Address_____

A K

Did they build better houses years ago?

William Cooper

AROUND an operative builder's office the question about the old houses arises frequently enough. More often, the same thought is put in the form of an assertion: "They used to build better houses." Each time I have been confronted with it I felt called on to assume the burden of defending the modern home.

In endeavoring to refute the superiority of old houses I generally encounter the objections of those who figuratively set the work of all old-time craftsmen upon a pedestal. It is rank heresy to them to say that workmen in bygone days turned out some inferior products, and a sacrilege to entertain the conviction that a house can be constructed of materials better than they used.

The real old houses are seldom considered—probably because so few people are familiar with them. It is the house seventy-five or a hundred years old upon which the comparison is mostly based at this time.

It has been my lot to have worked on such 19th-century homes as a youth, and—since deciding some thirty years ago that house building was the business for me to pursue—to have torn down, renovated, and rebuilt dozens of them. And I have repeatedly been assailed with the hackneyed phrase: "They *built* houses in those days."

Probably that is because of reverence for old things. No doubt the doctrine will continue to gain adherents. Perhaps when the nation is celebrating its 200th anniversary, references will be made to the "good old days of 1934 when they really put up a good house." Let perplexed owners and prospective owners of new houses find consolation in that.

It is unnecessary to bring into the comparison those devices of inventive genius which are installed in the modern home, and not found in the older ones. And the finger of derision need not be pointed at the decorative attempts of previous decades. Those so-called monstrosities pleased the clients, and seldom detracted from—nor benefited, either—the actual structural conditions. Against the latter enough damaging evidence can be produced.

The Masonry

"The mortar they used was stronger"—that's a common enough remark, but the ease with which old stone masonry is dislodged seems to indicate that it isn't true. The mortar, except for the thin ridges that form the pointing, turns to a fine dust as the stones are removed. There is no adherence, and the great quantity of spawls doesn't bespeak superior workmanship. True, the walls have stood—but so have garden and farm walls with no mortar at all.

Below the visible foundations, in spots where the ground lacked substantial bearing qualities, it was customary to lay heavy planks. In cities where, due to the rapid growth in population, creek beds and low spots were built over, whole neighborhoods show the folly of such construction. Epidemics of cracked walls, sloping sills and out-of-level floors are quite prevalent.

The one-time popular method of laying exterior bricks with the thinnest of mortar joints is one reason for the unsightly pointing jobs that are so common—and necessary—today. The narrowness of the stripe of mortar was not so much a fault as was its lack of depth. It was only on the edges that each brick received a scraping of mortar from the trowel; the bricks were not laid on a full bed of the cementing material. When that ribbon of lime and sand succumbed to the elements, a knife, and even thicker objects could be inserted and slid along the entire length of every brick.

Fire Hazards

Fires resulting from defective chimneys frequently occurred. The mortar in those unlined flues soon dissipated, and then they leaked. Soot-blacked channels on walls adjoining land formerly occupied by dwellings bear silent witness to questionable chimney construction. That racking and slanting of the smoke passages was done to preserve the symmetry of mantel breasts in rooms of unequal sizes on the several floors of a house.

When a brick became dislodged—a frequent occurrence—it could fall no further than the first bend in the flue. Soot and disintegrated mortar soon accumulated at that spot until the distraught householder would be forced to seek outside help. In most cases, the attempts to persuade the obstruction to continue its cellarward

[*Please turn to page 416*]

Next time we'll get... A TANK THAT CANNOT RUST

"Whitehead" Monel Metal Tank (Range Boiler) 50%—100% stronger than old type tanks. Ask your plumber for a price, installed. You will find it remarkably reasonable. Also available: "Whitehead" Water Heaters with Monel Metal tanks.

*Reg. U. S. Pat. Off.

Here's the "inside story" of leaky tanks. Actual photograph of the Rust-Rotted inside of an ordinary tank only 20 months old. This can't happen to Monel Metal . . . it's Rust-Proof!

ENGINEERS visited a region famous for its pure water. Cut apart hot water tanks installed only a few months.

Rust had attacked *every one* and dangerously weakened many. Yet not a single tank showed any *outside* evidence of the damage done *inside*.

There's a sure way to protect yourself against the rust-danger: replace your old hot water tank with one that's rust-proof . . . made of Monel Metal.

"Whitehead" tanks are made of Monel Metal. So are the tanks built into "Whitehead" automatic gas storage water heaters. Monel Metal cannot rust.

Monel Metal

It resists corrosion. These qualities, joined to silvery beauty, explain why Monel Metal is now so widely used for kitchen sinks, table and cabinet tops and other items of household equipment. See them at your dealer's.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street, New York, N. Y.

Please send information on:

- ☐ Monel Metal Hot Water Tanks and Automatic Gas Storage Water Heaters.
- ☐ Monel Metal Sinks, Tables, Ranges, and other Household Equipment.

Name _____ AH. 11-34

Address _____

★ ★

HOW TO BE PRACTICAL

Yet Festive

• Perhaps she "needs so many things" . . . yet Christmas comes only once a year, and you *do* want your gift to carry the holiday spirit. Well, here's the very thing!

It would be hard to find a more thoughtful or welcome gift than one of these soft, fluffy Chatham Blankets in its stunning holiday package. It's practical, too, for everyone needs blankets, and these are so long wearing and substantial. And they are so breathtakingly lovely that they'll add joy to a bedroom for many years.

Seven exquisite shades, chosen by a famous stylist . . . blue, rose, orchid, beige, green, peach and mahogany. The lustrous bindings are luxurious looking and long wearing.

And Chatham's new "Air Loom" weave makes possible a *stronger* and *warmer* blanket with comfortable, healthful *lightness* in weight.

The smart box makes your gift look especially exciting, and is handy for storing the blanket when not in use. And here's the best news . . . the price won't spoil your Christmas!

$5.00 Double-Bed Size. Featured by Leading Stores. Other Chatham Blankets at comparably low prices.

CHATHAM *Gift Blankets*

★

Blue Monday hospitality

Josephine Avery Bates

THERE'S no place like home!" I have a friend who once said, "I would rather eat a sandwich in your home than in any tea room I ever knew." So much for the pat on the back. I felt as I used to when my mother gave me a word of praise. It was something to live up to—I can assure you!

So one "Blue Monday" hospitality got the best of me and in a reckless moment I asked seven in for luncheon. For some time the menage has been reduced to "Liz," whose calling that morning was in the realms of Pluto, tackling the family wash. As this is a rite never to be interfered with, I had to manage single handed.

I can do "plain cookin" and decided to make New England clam chowder, and serve it in a large way. Hitching up the Buick, I dashed to the market, procured the necessary ingredients and "home again, home again rig-a-gig-jig."

Plenty of rich chowder called for a dainty finish. Coffee and tea cakes was the answer. A luncheon of chowder, served largely, could smack (I shall refrain from a pun —"the lowest form of humor"), of the commonplace. Exalted, it could reign supreme.

Why not bring out the family soup tureen? An urn, classical in shape, of fine French China with emerald green bands, graceful handles and the cover surmounted by a green and gold leaved acorn. Why set a table at all? I didn't.

The guests arrived in high glee over the unexpected; festooned themselves around the crackling hearth and waited to be summoned to the dining room. They weren't, to their surprise.

Disappearing for a moment, I appeared with the royal dish, placed it, on the old tip table in front of the fire. The large silver tea tray, having been placed there previously, served the double purpose of protecting the surface of the mahogany and as a rest for the enormous ladle handed down from generations. A high-backed Victorian chair made a comfortable seat for the hostess and entered into the picture of the old time atmosphere.

Little tables were drawn from their nests. The peasant bowls were filled and without more ado the luncheon was on, every one enjoying the informality which brought forth more wit than conventions service customs.

Every bowl was filled a second time and judging from the amount consumed, I felt that even the last drop was good. Each friend carried her bowl to the dining room making a lark of the whole proceeding.

There was a general demand for the recipe and here it is:

NEW ENGLAND CLAM CHOWDER

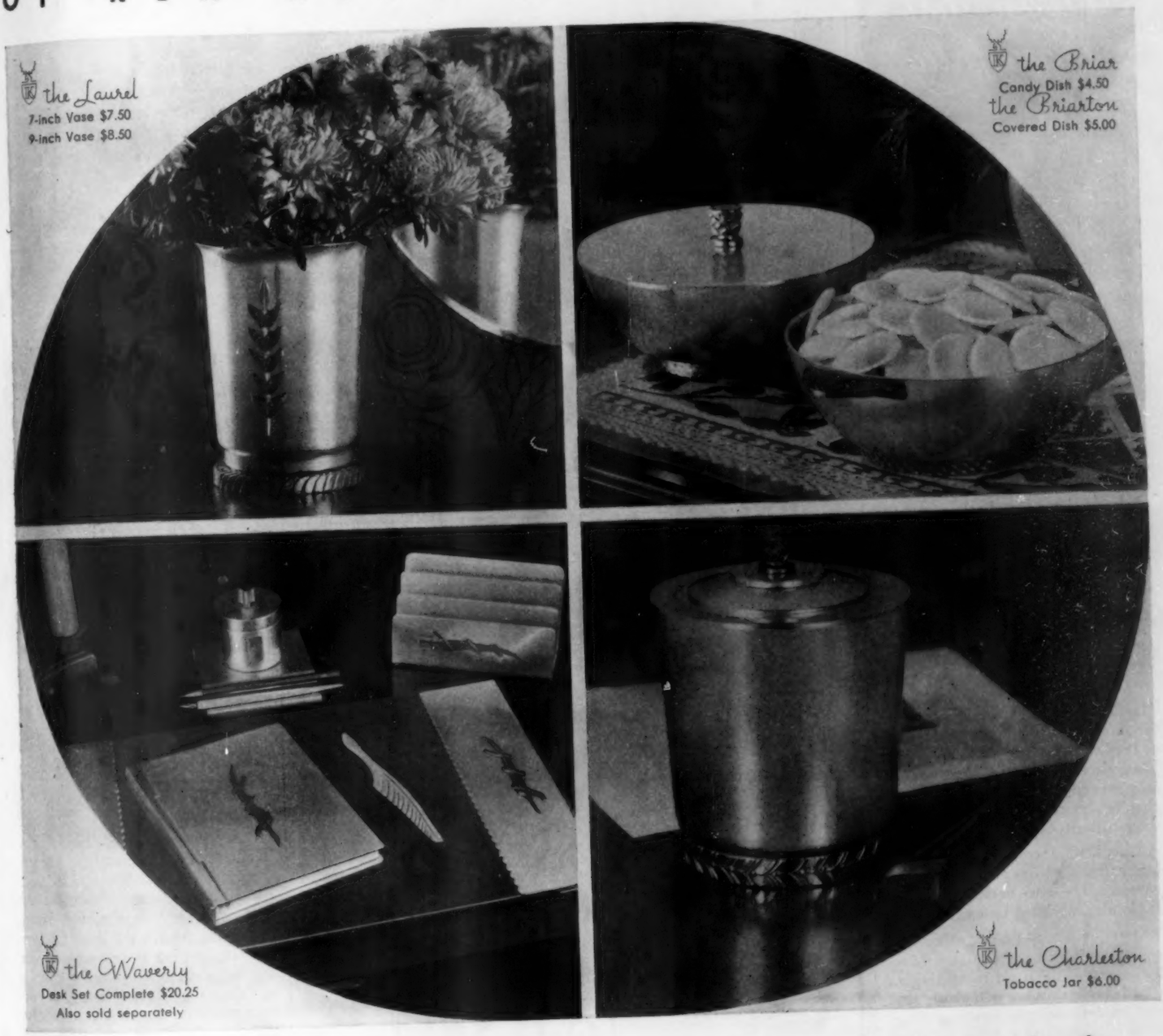
1 pt. of clams taken out of the shell
6 onions
2 inch square fat salt pork
1 qt. diced potatoes
2 qts. whole milk
Salt
Pepper
Butter

Cut salt pork in cubes, try out slowly in skillet.

[*Please turn to page 424*]

Kensington INCORPORATED

OF NEW KENSINGTON . . PRESENTS



Authentic interpretation of Beauty in an entirely New Metal

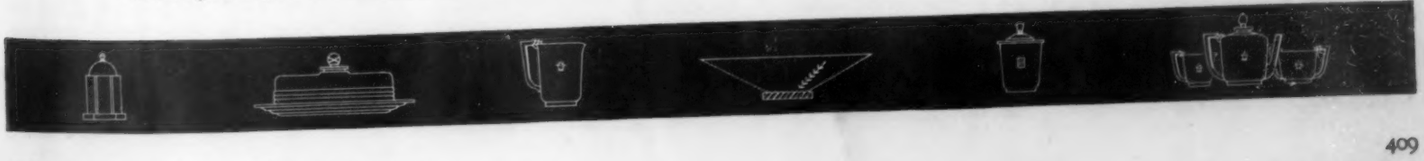
● A new metal has come to grace your home, to make your gift list famous.

Light, lovely, gracious, it glows with the soft lustre of old silver. Yet it is hard, to stand scuffing, and it knows no tarnishing, accepts no stains.

This distinguished group of Kensington pieces ranges from splendid coffee service to clever cigarette snuffers. Lurelle Guild's designs run the gamut of decorative and service pieces. Smoker and drinker are not forgotten.

And Kensington ingenuity in manufacture has made possible price tags that are far lower than such fine craftsmanship usually commands.

Displays at leading department stores, jewelers, and specialty shops are now ready for your selection.



"These new MAYFLOWER WALL PAPERS clean just beautifully"

YOU'LL never worry about the harm that smudges and spots may do to your wall paper, if you're forehanded and select from the latest Mayflower patterns.

All the new Mayflower Wall Papers now come with *Washtex Finish* which allows you to sponge spots right off as they occur. The beautiful Mayflower Wall Papers thus can be kept clean looking and fresh looking for years.

Authentic new styles

Mayflower Wall Papers were chosen for several of the nicest model homes at the Century of Progress Exposition. They vie with costly imported papers in pattern distinction—and yet they're almost absurdly low priced—some patterns only a few cents a roll.

Their Duofast colors have long-lasting charm. They hang smoothly, wear wonderfully—and name Mayflower is plainly imprinted on each selvage.

Spend no money on any other wall papers until you see the new Mayflower samples. To aid in making an effective selection, we will gladly send you an interestingly written, colorfully illustrated new book on room arrangement together with name and address of nearest Mayflower man. Just clip coupon and mail it today.

(Paste coupon on a penny post card if you wish)

MAYFLOWER WALL PAPERS

MAYFLOWER WALL PAPERS,
Dept. AH, Rogers Park Station, Chicago, Ill.
Send, free, "Mayflower World's Fair Wall Papers."
Name_____
Address_____

© 1934, Mayflower Wall Papers

Please worry about your windows

[Continued from page 373]

ply to the lower edge of the window casing. Remember that straight curtains, with or without decorative valances, are more formal than the tied back variety, and that practically any curtain that is meant to add an air of dignity should be lined—often interlined as well.

Many people like to pull their overdraperies at night rather than to use shades or blinds. In that case unless the window is quite wide, the material must not be too thick or the wide full folds necessary will seem bulky when drawn back. Overdraperies should be once and a half the width of the space they are meant to cover, and this space if you are planning to draw them means half the entire window, measuring from the outside of the window casings. If they are not meant to draw, I would suggest measuring a quarter of the window width. Overdraperies cover the casing; glass curtains are hung inside it and reach only to the top of the window sill.

The importance of the glass curtain cannot be overestimated. Its first function as we have said is to temper the entering light. It catches the direct sunlight and diffuses it into a soft glow that reaches with varying intensity into every part of the room. This light is also colored, and the shade of your glass curtain means everything to the colors in the room. Don't use violent colors—lavender glows may be very fitting to your mood on Monday, but Tuesday, lavender will set your teeth on edge. Remember that your glass curtains do not cast just a tint of color, they color every bit of light that enters and will influence the entire room. In a moment of depression you may yearn for orange scrim in a dark dining room, but think of the sunny summer ahead or consider a Monday morning headache and temper your selection a bit. Cream, écru and tan have lived with us and pleased us for many years, and I believe they will always lead the procession. Warm cream net will take all the rough corners off a dreary room and yet it will always be within the bounds of good taste and pleasant daily living. There is something about net and lace curtains that cannot be replaced by any other material. Our grandmothers yearned over their lovely Nottingham designs hung proudly in the parlor windows. Lace can be rich to the point of pomp, and as simple and sturdy as the Pilgrim Fathers themselves. The large heavy mesh nets now on the market are excellent for the simple Colonial house or English cottage. They wear like iron and come from the tiny sixteenth of an inch mesh to the imposing inch and a quarter squares that hang in such lovely folds.

Scenic wallpaper, especially pastoral scenes, is used to great advantage in many dining rooms. It makes the room seem larger, giving the feeling of space and depth to the walls. Here the old problem of windows unadorned stares us in the face. Even with this interesting paper, which creates a great deal of atmosphere and the perfect drapery treatment, the room is still unfinished. Heavy Cordu net continues the feeling of texture and interest. The window is no longer out of balance. It becomes a part of the perfect unit.

There are many other materials of course, that may be used charmingly for glass curtains but they are again as numerous as the plans of each individual room. If you would be daringly original it is impossible to discuss your problem in generalities.

Then there is another phase of this curtain problem. As you walk down your street tonight look at your house from a stranger's viewpoint. Don't worry about the washing flapping in the backyard, and take your mind off the grass that grows so fast Junior's lawn mower can never keep up with it. Look at your windows! The living room may have nice, simple cream net curtains hanging in folds across the face of each opening. But just above, sister's pink organdies are blowing out in the breeze like a flag of distress. The dining room ruffled tiebacks are charming in themselves, but their clear whiteness is distressing against the cream stucco of your house exterior. Probably you never thought of that since they were perfect from the inside. Above the dining room is that sleeping porch where you needed dark green pull-curtains to keep the blazing sun out of your morning nap. They certainly make a poor contrast with the while ruffles below. No matter what you finally decide is best for each room, from the outside, every curtain on the front façade of your house should be alike to make a harmonious whole. The type of glass curtain should be chosen to fit the exterior first, and then, if your room needs different treatment, use another pair behind them of a more elaborate style. The outer glass curtains should be simple, neutral in color, and uniform in the way they are hung.

[Please turn to page 414]

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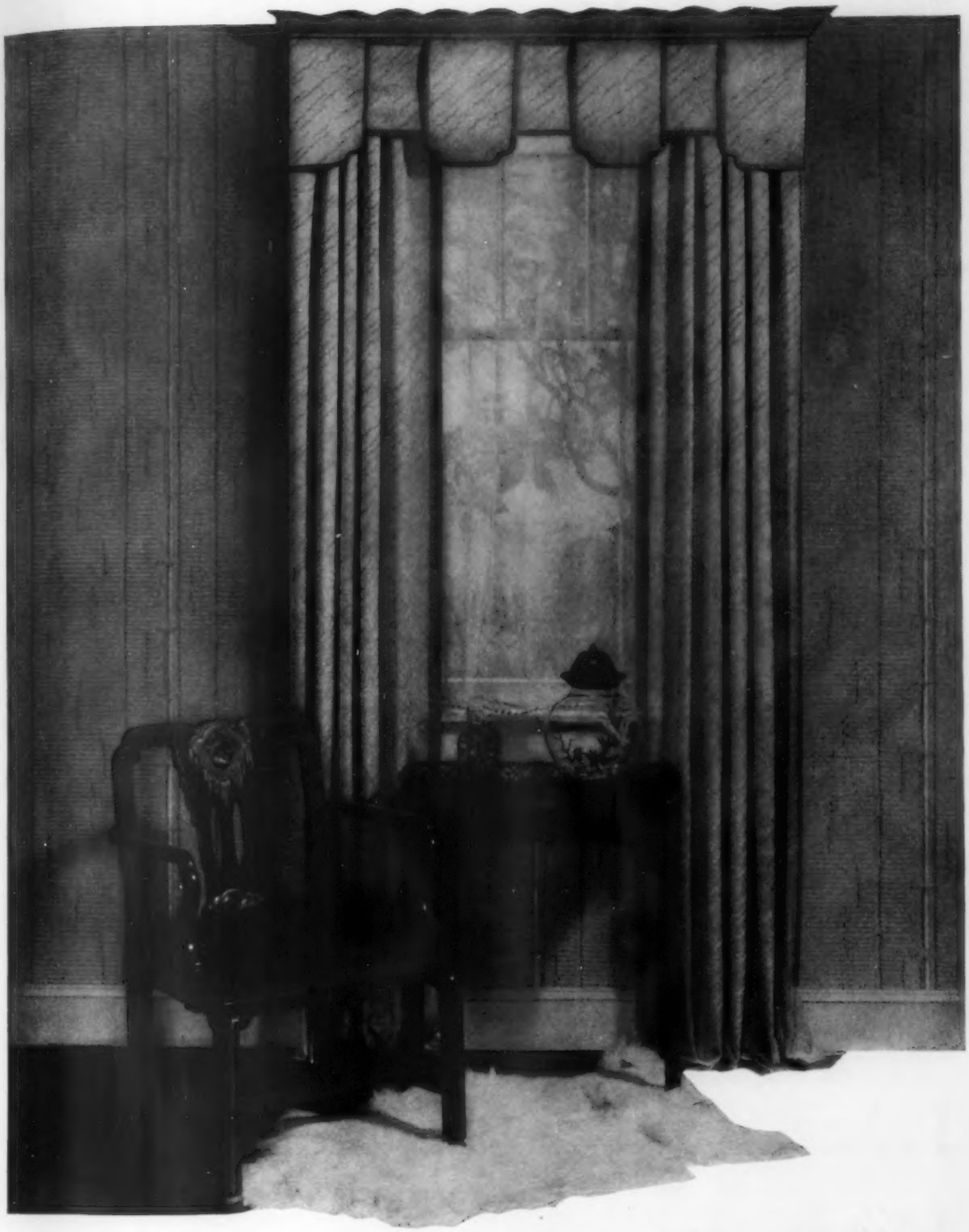

This window is decorated in Orinoka's Modern Celestial, *a new drapery patterned in the Chinese manner.*

ENJOY AN ORIENTAL OUTLOOK

THE serenity of Chinese colors and forms gives a surprisingly happy character to modern interiors. In the philosophic spirit of this new decorative trend Orinoka has designed Modern Celestial, a lustrous drapery fabric with a simple pattern, resembling floating wisps of cloud from a Chinese print. It is yarn-dyed, and the colors are ivory, brown, dove grey, blue, mulberry, chartreuse, gold and citron—all supported by this famous guarantee: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price."

Modern Celestial is reasonable in price and, as a Chinese element, can be adapted to many attractive decorative arrangements. Ask to see it, and other Orinoka patterns, at better department stores. Write also for our booklet describing both modern and period interiors. It contains authentic information you will be glad to have. The Orinoka Mills, 183 Madison Avenue, New York, N. Y.

ORINOKA SUNFAST DRAPERIES

COLORS GUARANTEED SUN AND TUB FAST

This Word will protect and enrich your rugs

because only *Genuine*
OZITE RUG CUSHION
offers these advantages!

1. "OZONIZED" (electrically purified) making it sanitary and odorless.
2. PERMANENTLY MOTHPROOFED with special process that kills moth worms.
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4. PROVED BY TEST to make rugs wear 2 to 3 times as long.
5. GUARANTEED to stay soft—highest quality hair sealed to burlap center.
6. ABSOLUTELY GUARANTEED TO SATISFY.

NOTHING, *nothing* less than *Genuine* OZITE is "good enough"! Imitations may *look* like OZITE but not one of them has these necessary exclusive features. So, for your rugs' sake, insist on *Genuine* OZITE RUG CUSHION that costs so little—saves so much! Look for the name OZITE impressed on every square yard.

Three weights of Genuine Ozite bring it within range of every purse—Gold Tape Ozite (45 oz. to the sq. yd.); Silver Tape Ozite (36 oz.); Orange Tape Ozite (32 oz.).

Ozite
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RUG CUSHION

There is only one "Ozite"—Look for this trade-mark

CLINTON CARPET COMPANY AH-114
Merchandise Mart, Chicago
Please send me a free sample of Genuine Ozite Rug Cushion, and a copy of your new booklet, "Useful Facts About the Care of Rugs and Carpets."

Name .....
Address .....
City ..... *State* .....
(*Paste on penny postcard if you wish*) HRA CODS

Savory secrets from diplomatic tables

III. French secrets — *Gretchen Smith*

VISITS to the foreign embassies and legations in Washington, where conversations must be carefully picked, where certain subjects must be avoided like the plague, where generalities are vague and personalities poor taste, one is convinced that there does exist a common ground of understanding, upon which all nations can stand (or rather sit)—the ground surrounding the banquet table.

America has given much to civilization—she has aided in the progress of science; she has contributed comforts and luxuries to daily life unknown in other countries. But from the deserts of Africa to the frozen shores of Scandinavia, Americans can learn much about the art of living and dining, unknown to the nephews of Uncle Sam.

"One of the most amazing things over here," remarked the newly arrived wife of an ambassador from a country where dining is a sacred rite, "is the way you Americans eat at a soda fountain or drug store. At noon, you take fifteen minutes from your work, rush to a near-by fountain, swallow a cold sandwich and a sweet drink and rush back to the office. Shades of Louis XIV who took at least two hours for a mid-day meal consisting of four different plates of soup, a whole pheasant, a partridge, a bowl of salad, two large slices of ham, two of mutton with gravy and garlic, a dish of pastries and several hard-boiled eggs! Those were the days when kings were kings and cooks were cooks, decorated by the kings for their culinary skill."

The Louis' of Europe have long since passed away, but the art of dining will probably exist in the old world as long as the nations have food. And wherever the sons and daughters of the European nations travel, they carry with them a love of the good things of the table. Practically all of the embassies and legations of Washington have imported their chefs from the homelands. Nothing brings more cheer to a homesick heart than the taste of a favorite dish. Even gourmand-less America speaks of the "pies like mother makes," or possibly of "good, old home cooking."

To the modern, however, no matter what his nationality, generally speaking, good cooking is synonymous with French. Not that there is not very poor cooking in France, but the French chef is like the little girl, "when good, very good, and when bad, horrid." It is indisputable, however, that cooking attained perfection in France. There are reasons for this, many of which date back to the days of royalty when the French kings decorated certain excellent female cooks with the "cordon bleu," symbol of culinary perfection. A French chef today takes pride in his cooking unsurpassed by the cooks of other lands. So also, does the French housewife take pride in the good management of her household and the dishes which appear upon her table.

French cooking was at the height of its glory in the 17th and 18th centuries. It was in the middle of the 18th century that the first restaurant is supposed to have been established in Paris. Over the entrance of the café were emblazoned the words, "Come all ye that labor with the stomach and I will restore you."

It has often been conceded that Britannia rules the waves and that the United States excels in inventive genius. At the same time, it is admitted that France is unsurpassed in the culinary art.

To most foreigners, Americans particularly, France means Paris, and whereas in the many hundreds of restaurants and cafés of Paris food may be found to please almost any palate, nevertheless special dishes are to be found throughout the entire nation, from Brittany to Provence, just as one finds a difference between Boston and New Orleans.

POULET MARENGO

(A delectable way to cook chicken)

Place in a casserole, four tablespoonfuls of olive oil, one garlic chopped fine, salt and pepper. Take the quartered pieces of the chicken and place in the oil which has been heated almost to the boiling point. Let the chicken take color—this requires about three quarters of an hour. Take a quart of mushrooms, chopped fine with parsley and chives. Place these ingredients in a small casserole with a glass of white wine; let it boil and add two tablespoonfuls of oil. Place the chicken on a platter over which the sauce is poured and the dish is then garnished with croûtons fried in plenty of butter.

CHEESE OMELETTE

Allow one egg, a tablespoonful of grated cheese (American cheese is preferred) and a coffeespoonful of cream for each guest. Add a little very finely crumbled stale bread, salt, pepper, and chopped parsley. Beat all together. Heat some butter in a pan and when it has stopped sizzling, pour in the mixture. Stir gently as soon as it begins to set. When cooked let the omelette color underneath over a very gentle heat.

Lay a number of paper-thin slices of cheese on the omelette and sprinkle it with breadcrumbs that have been browned in butter. Fold and serve at once.

QUATRE-QUARTS

("Four quarters"—a simple and delicious cake)

Take four eggs; weigh them and add the same weight of the following: flour, powdered sugar, butter. Break the eggs and separate the whites and the yolks. Mix the yolks with the powdered sugar, the juice of a lemon, the butter which has been creamed and finally the flour. Mix with a wooden spoon until the mixture has been well worked. Beat the egg whites until firm then add to the rest of the dough. Bake in a deep buttered tin, which has been half filled with the dough, for an hour. Do not have oven too hot. The cake should rise to the top of the tin. Add chopped almonds to the dough before placing in tin.

BRANDADE DE MORUE

(An unusual way of preparing that old Friday standby—codfish!)

First place the codfish in cold water and place over the fire. When it is almost ready to boil skim the water and then place the pot far from the fire. Cover the pot for about a quarter of an hour after having drained the water from the fish and removed all skin and all of the bones.

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Place the fish in a casserole with a small quantity of olive oil. Place the casserole on a slow fire and stir while the fish cooks about a half hour. It is necessary to cook the fish in a thick gravy to which a small quantity of milk is added when it commences to become too thick.

Take two truffles which are well cleaned and chopped fine and sprinkle over the fish. Then add slowly, drop by drop, the olive oil, taking care to turn the fish as you do so. Salt and pepper should be added generously.

Bouillabaisse

One of the most famous dishes in France is the bouillabaisse, prepared most exquisitely in Marseilles, the southern seaport of Provence. The bouillabaisse is enjoyed by all Frenchmen, regardless of his province, and in offering a few of the favorite dishes of the nations to Americans, this delightful seafood specialty should be among those which comprise some of the popular recipes of the French Embassy chef and will doubtless explain why the Frenchman is so completely satisfied with the culinary perfections of his native land.

Recipe: For eight or ten persons, take about two pounds of fish: sole, whiting, carp, or eel; clean, wash and scale, and cut into small pieces. Chop six onions, add two leaves of bay and three cloves, several tablespoonfuls of tomato purée, paprika.

Place all of these in a muslin bag, well closed. Do not squeeze the fish in doing so. Place the bag into a casserole with a half quart of white wine, salt, pepper, chopped parsley, and a pinch of saffron. Add four tablespoonfuls of olive oil and sufficient water to cover all.

Cook the casserole over a quick fire and let cook for about a half hour. Add clams, shrimp, crayfish, crab meat and lobster, which have been cooked and shelled. Let simmer about five minutes.

At the end of this time, take the fish out of the bag. Pour the sauce in which the fish has cooked, upon slices of thin buttered toast and serve on a separate dish from the fish, as a condiment to the bouillabaisse.

Purée of Beans

For three or four persons, put a little over a half quart of beans on the fire with enough water to cover them completely. At the end of an hour, the beans should be cooked enough to be able to pass a fork through them. If the beans have cooked down so much that the purée is too thick, add a little water. Also add about a tablespoonful of butter, salt and pepper and let it cook a moment. Serve hot on slices of bread or with croûtons as a garnish.

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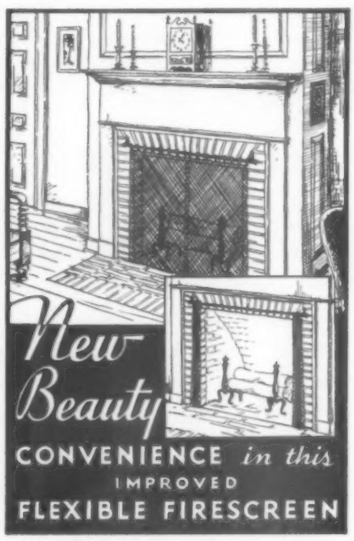

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Croûtons

Cut stale bread into half-inch cubes and fry golden brown in hot fat. Or cut slices of buttered bread into cubes and crisp in a rather hot oven.

Onion Soup

Place about two tablespoonfuls of butter in a casserole. Cut two large onions into thin slices and fry in the butter until the onions are a golden brown color then add a quart of water, salt, and pepper. When the soup first starts to boil, pour over slices of bread placed in soup plates. Grated Gruyère or Parmesan cheese should be served with this soup. Instead of water, one can add milk, in which case, cheese should not be served with the soup.

A teaspoonful of flour may also be used in making onion soup. Add the flour to the onions and butter and let it brown thoroughly before adding the water or milk. Permit the soup to boil ten minutes after adding the water or the milk.

Please worry about your windows

[*Continued from page 410*]

And to close my story on a very practical note, here are a few rules for making glass curtains.

Helpful Rules

1. The top of thin glass curtains should be folded so there are three thicknesses, the lower edge stitched, with another line of stitching 1½ inches above to make a space for the rod. The heading above this space should be from one inch to two and a half depending upon the length of your window opening.

2. Side hems are usually 1¼ inches wide and are usually only on the center edges of the curtains. If a panel (one wide curtain instead of two) is used at a window there is a hem up each side. The material should be folded so there are three thicknesses.

3. The lower hem should be from two inches to four, depending upon the length of the window. Three thicknesses of material should also be used here.

4. Put in the tops and side hems first, and hang the curtains before turning up the bottom hem, for windows vary sometimes three quarters of an inch in their length, from one side to the other, and only by actually hanging the curtain and pinning it up at the proper place may you be sure of your length.

5. Glass curtains should hang ½ inch above the sill to allow for possible stretching.

Romance in Maine

FROM an abandoned house with rain barrel at the corner full of "wigglers"; to a serene, peaceful present; that is the story of an enchanting house, now nearly a hundred years old, on the Kennebec River, fourteen miles above Bath and fourteen from Augusta, in Maine. It is now the possession of Miss Lillie Gibson, and is known by the musical name of "Swannonoa."

The river is wide at this point, with its tides, and the whole bank, as well as three sides of the place, are thickly wooded with oaks, white birches, black chokecherries. It makes a perfect setting for the house, built in 1842 by a sea captain named Cap't. Carnay from a plan that came from Mobile, Alabama. The house and everything in it and around it spell romance.

The Captain used the west porch as his deck, where he could pace back and forth over its forty feet of planks. The east front is like a Cape Cod cottage. Doors have been taken down between the two main rooms on the first floor, making a room now 28′ long and 14′ wide. The east door is an open vestibule with side lights, the door itself carved with rosettes in the center and corners with a jack-knife, as had been the risers on the stairway.

In the northeast bedroom there is a fireplace and tiny little closets under the eaves. In the southeast corner of the house is a writing room, with a stove that is unique. It came from the Kennebec River in the noted freshet of 1896 or 1906, frozen solid in a cake of ice. It landed on the shore, lodging against huge willow trees, and was taken to Hallowell, Maine, thawed out and slightly repaired.

The present owner bought it there from an eccentric old lady.

Not the least of the interest in the old place attaches to its "yard." The east side had been ploughed, and is irregular. The west side is terraced very unevenly. The sundial on the west came from an old cemetery, near a very old church. There are huge rocks at each of the three gateways, some of them weighing four tons. One drives in over thick grass, which springs up again over night. The arbor is simple, with a fourteen-foot seat under it, and paths to each corner of the six acres of field and knoll—one to the picnic corner, to another square field by way of the knoll, and to the long pier and float. The pretty grove at the northwest is of poplars, pussy-willows and many sumacs. A mass of blue forget-me-nots, blue-eyed grass, and "Quaker ladies" edges a nook.

In the beginning there were a few magnificent elms, alternate "hack-me-tacks" or larches, and a large mockorange. Now groups of trees have been planted, shrubs, a

perfect circle of pines, many perennials, a wild garden, a marble bird-bath, many bird houses, and small settees made of branches. There is a huge rock back of the summer house on the east side, hollow in the top and sides where birds drink and bathe and real frogs disport themselves.

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BY THE MAKERS OF ARVIN HOT WATER CAR HEATERS AND ARVIN CAR RADIOS

Did they build better houses years ago?

[Continued from page 406]

journey proved futile. Weights tied to ropes and bounced up and down the chimney often failed to bring the desired result. Then a hole would have to be cut into the flue from a room. The resulting plaster patch was forever after a reminder of the time when the brick fell down the chimney.

And how the gases of combustion ate away the mortar in the chimneys above the roof. Here the brickwork, exposed to intermittent periods of dampness, became a well-equipped chemical plant for the formation of lime-dissolving acids. The half-foot of terra-cotta pipe that sticks out above the masonry of a modern house chimney is worth its weight in gold. From it, the gases can blow away without coming in contact with the mortar.

The glory of old houses rightfully belongs to the realm of romance. Sentiment mercifully beclouds the recollection of their shortcomings. Would any operative builder, in these highly competitive days, offer houses with cellars so shallow that one had to stoop to avoid bumping the heater pipes? Cellars with pitifully small windows and scaling walls plastered with lime-loam mortar? The latter, mixed in the proportion of one part of lime to an infinity of loam, didn't stay on very long.

Does anyone visit new houses expecting to find soil pipes so placed as to be useless for cellar floor drainage? And lead water pipes entering the cellars just where a shovel would be likely to nick them, and entail the removal of a winter's supply of fuel before the leak could be gotten at?

Seasoned Lumber

One of the themes in the song of the old-house-enthusiast is that the lumber isn't seasoned properly nowadays. Perhaps it used to take longer to do it, but the joists shrank anyhow. The shrinkage, following a natural law, was across the grain, and when it occurred the floor boards went down as far as the joists shrank. The baseboard, nailed to a wall, stayed where it was. Exposed strips of gritty plaster along the edges of the floor were accepted as unavoidable.

Would the sub-base they used to use—that thin flat piece of wood nailed to the lower face of the baseboard—be demanded in preference to the neat little quarter-round moulding that covers the joint so well?

Would any housewife insist on having the deeply moulded, dust-retaining trim instead of the sanitary flat woodwork in vogue now? Are there any who will speak in defense of those bathroom and vestibule tiles which became loose and clanked musically when you walked on them?

If there are regrets for the passing of the high ceiling, just recall the wintry chill that prevailed down near the floor. And the heat at the almost inaccessible top shelf of the cupboard. And the room on the second story at the back of the house—it couldn't be made comfortable in cold weather even if a register was placed in the floor in the hope of coaxing up some of the scorching air from the kitchen ceiling.

Did someone really plan closet doors to open against the nearest window, thus cutting off daylight where it was needed most? And ranges so close to walls that cleanliness was impossible. And light brackets so low that they would be walked into?

Some More Old-Time Features

The wooden gravel stop at the edge of the roof—it always curled up enough to allow the pitch to escape and run down the sides of the house. The ubiquitous half-round strip nailed to the edge of the porch floor boards—a fraud to create the impression of thicker boards—hastening the decay of the edge of the porch by encouraging capillary attraction. Stone lintels too long to support the weight placed on them; and sagging brickwork above frames with no exterior lintels at all.

The little flight of steps in the upper story halls—a source of weariness to those doing the housework, and dangerous to everyone. The steps were there because of the difference of ceiling levels—the high parlor ceiling—a pretense of grandeur.

I have recollections of basement ceilings which showered fine sand when somebody trod heavily upstairs. Perhaps plastering the underside of the floor boards was deemed necessary to keep down the dampness, but a well-paved cellar floor would have served a double purpose, and not made a place for vermin to lodge.

I have seen overhanging bathrooms—and their number is legion—that appeared to be ready to fall off the house. And trap doors to roofs placed over stairwells where ladders could only be used with danger. And fearfully dark winding back stairs, and skull-fracturing attic rafters—both of them profanity-provoking as we all know.

From the old houses we have learned many lessons. For these, their builders deserve our thanks. But no, they did not build better houses in "the good old days."

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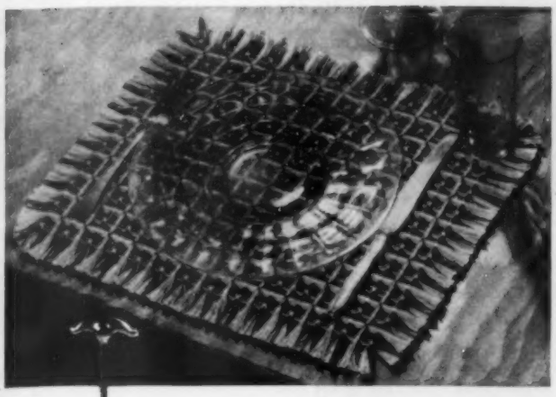

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The "Starman," a new Telechron electric clock shows the influence of the airplane and stream-line design. It comes in either walnut or maple hand-rubbed lacquer case

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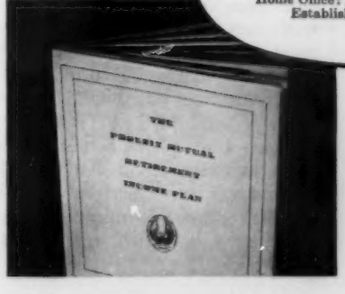

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Do some of your gift-shopping at your desk. It's so simple.

POHLSON (1036) Pawtucket, R. I.

Menus for Thanksgiving

[*Continued from page 386*]

Cranberry Sauce

1 quart cranberries
3 cupfuls sugar
2 cupfuls water

Pick over and wash the berries. Place in a stewpan, add water and bring to a boil, continuing to cook until all the berries pop. Add the sugar and again bring to a boil. Make sure sugar is quite dissolved. Place in serving dish—keep warm until served.

Baked Hubbard Squash

Steam pieces of Hubbard squash until tender. Scrape from the shell, combine with generous amount of butter and cream, salt and pepper. Place in a casserole, top with butter and brown nicely—about ½ hour at 350° F.

Corn Pudding with Peppers

2 cupfuls corn
2½ cupfuls milk
3 whole eggs
2 teaspoonfuls salt
1 teaspoonful pepper
½ cupful minced green pepper or 2 minced canned pimientos
¼ cupful buttered crumbs
2 tablespoonfuls butter

Beat the eggs, add the corn, milk, seasoning, and pepper. Turn into an oiled casserole. Top with crumbs and dot with butter. Bake in a pan of hot water at 325° F. for about an hour.

Small Orange Gems

2 cupfuls sifted pastry flour
3 tablespoonfuls sugar
2 eggs, whites beaten stiff
1 cupful orange juice
Rind of 2 oranges
4 teaspoonfuls baking powder
1 teaspoonful salt
½ cupful melted shortening

Sift flour twice. Add baking powder, salt and sugar and sift again. Add beaten egg yolks, add orange juice and rind, mix well. Add the shortening. Beat again. Fold in beaten egg whites. Bake in small oiled muffin pans at 450° F. for about 15 minutes.

Modern Journey Cakes

2 cupfuls gray New England cornmeal (white or yellow)
About 2 cupfuls boiling water
2½ teaspoonfuls salt
2 tablespoonfuls bacon drippings

Pour the *boiling* water on the cornmeal and salt, stirring rapidly until the meal has no more lumps. Add the bacon drippings. Mix well. Let stand five minutes for meal to expand. Shape into cakes with your hands. Place in a skillet containing hot bacon grease. With a spatula, turn the cakes over so that greased side is up. Bake in the oven at 400° F. for 20 minutes, raise heat to 450° F. and bake about 10 minutes more. Serve *very* hot with lots of butter. Makes 12 or 14 little cakes.

The ONLY food mixer for which you can get ALL the practical, safe attachments

That's one of the reasons women everywhere prefer Mixmaster. It's MORE COMPLETE. Besides doing all your mixing, mashing, whipping, beating, etc. Mixmaster has *all* the safe, easy-to-use, inexpensive attachments that increase its usefulness beyond anything you ever thought possible in a food mixer.

Only $18.25 as shown slightly higher west of Denver

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Mixmaster is the sturdy, substantial, EASY-TO-USE food mixer that has **always** had PLENTY OF POWER for every food mixing task. It has ALL the *correct* mixing speeds, the perfect *Low* for angel food cakes, the powerful *High* for heavier jobs, and for operating attachments. It has outstanding beauty of design and finish—chip-proof ivory enamel and chrome plate with two lovely jade green mixing bowls. Portable—use it anywhere. **Compare Mixmaster with all other mixers to see why it is the most popular food mixer made.** It is sturdy, substantial and has ALL the fine attachments that chop, grind, slice, shred, extract fruit juice, puree and sieve, shell peas, polish silver, open cans, peel potatoes, etc., etc. You can add them at small additional cost. See this Master of all mixers at your light company, department store or dealers. If not there, write Chicago Flexible Shaft Co., 5607 Roosevelt Road, Chicago, Ill. Canada address: 349 Carlaw Ave., Toronto.

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Gender in the bath

[*Continued from page 404*]

search for an inside door knob of creamy porcelain with little flowers painted on it. A white hamper of woven wicker gives a handmade effect. And on the door you might suspend from long white cords a white linen bag for your soiled nighties. Couldn't you blow yourself to a Porto Rican one? The kind that have 'nightgowns' ingeniously worked into the filet, with little white crocheted balls at the bottom? Fold one of your nice towels several times through the middle and lay it on the shelf above the lavatory on which you have placed cosmetics. Embroidered cream linen makes a lovely toilet seat cover. A whisk broom of very coarse fibres bound together in some bright color and suspended from a red thumb tack is effective. On a shelf place a small brown wicker tray filled with little dabs of fresh white cotton for powdering. And if you have an extra shelf, nothing is more luxurious than to fill it with neat piles of fresh white face towels.

"When it comes to shower curtains, keep them as inconspicuous as possible. Choose a neutral color in some rubberized fabric. Shower curtains are so large that if you go in for designs you're certain to throw all the rest of your decoration into the background.

"Myself, I'm strong for using little prints in the bath. Choose your own subject: flowers, circus scenes, costumes. Let the prints be not more than two inches square. Place them on a white mat and leave three inches of the mat showing all around. Then add a frame of natural wood, or bright red or blue passe partout."

The door bell rang. "I'll bet that's Tom!" Laura jumped up. "He said he would call here for me and we'd go out on the same train." She stuffed her note pad into her bag, grabbed her hat, and gave me a hug. "Just wait about six weeks and then come out to my house and you'll see what I've done with gender in the bath!"

Come to see our new Swedish kitchen

We extend a cordial invitation to all AMERICAN HOME readers to visit our new kitchen at 444 Madison Avenue, N. Y. C. Visiting hours: 2 to 5 on week days and 9 to 12 on Saturdays.

$ Dollar Ideas $

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy

Canning Nut Kernels

At odd times pick walnut and hickory nut kernels from shells. Place on paper and thoroughly dry. Put in glass jars and seal tight. They will keep fresh indefinitely. If left in the shell too long they will become strong. Mrs. Frank Phillips, Stanford, Kentucky.

Wax Your Snow Shovel

If you live in a section where snow shoveling is a frequent and thankless task, just wax your shovel and you will find the job much easier; you will have no trouble with wet snow sticking to it. Mrs. Raymond A. Smith, Council Bluffs, Iowa.

Saving Time and Cold Fingers

At this time of year when it is hard on the fingers to hang out clothes especially small articles, I have found it a great help to put the handkerchiefs, napkins, and other small articles on a good size safety pin while in the house, and then this bunch can be easily pinned onto the clothes line, also making it so much easier to be taken off the line. Mrs. Florence S. Leab, Indian Orchard, Mass.

Paper Off Cans!

Before placing a can of tomato juice, fruit salad, etc., into the ice-box to chill, remove the paper label from the entire can. Paper acts as an insulator and retards the chilling of the contents of the can. Mrs. Elsie M. Snedeker, Yonkers, N. Y.

For the Indoor Garden

A charming indoor decoration may be had by placing an Elephant Ear bulb in water. Usually after these bulbs have been out all summer I take them indoors. Heretofore I kept these in a dry place in the cellar for use the next summer, but this is one way to use the bulbs in the winter. Mrs. J. Burridge, Englewood, N. J.

Ink Down the Front!

My little girl recently spilled a whole bottle of ink down the front of a red-and-white cotton frock, and in attempting to get the spots out, I discovered what, to me, was a miraculous remedy for ink-stained garments. The method I used is herewith given:

First wet the garment (or fabric) in cold water, then soak the spotted portions for a few moments in a solution of one cupful of water to two tablespoonfuls of Zonite. The spots will disappear entirely, leaving no stain, and not affecting colored materials if taken out of the solution as soon as spots are gone. Use a small brush on spots if they do not come out at once. Then rinse material thoroughly in clear water. (Cotton or linen materials or any washable fabric.) Jeanette B. Solomon, Troy, N. Y.

To Those Who Prepare Lunches

In a warm room waxed paper very often sticks together. Place the roll or package in the refrigerator for a few minutes before using. The ease with which you are able to separate the sheets of paper will surprise you. Dorothy J. Fagan, Philadelphia, Pa.

For Tourists

For use in the car, make several strong khaki bags of various sizes, with draw strings. Attach to each a shipping tag with the contents of that bag written on it. They will fit into odd spaces in the car when packing and will save time and confusion in locating small articles, on the road. Mrs. L. M. Weiss, Phila., Pa.

Before Cooking Cranberries

Before cooking your cranberries put them through the food chopper, using a coarse knife, or chop coarsely in a bowl. By using this method the sugar has a chance to be evenly distributed through the berries and the sauce is delicious. Mame G. Dunn, Chicago, Illinois.

Better Than a Spoon

I have found that when creaming butter either for icings, hard sauce, or as a cake or pudding base, it is a great deal easier to use a strong fork than a spoon. The fork works the lumps out of the butter quickly and soon gives you a smooth and really creamy mixture. Mrs. Eugene Richter, Montclair, N. J.

Perfect Penuchi! Perfect Fudge!

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MARVEL PENUCHI

2 cups brown sugar — ½ cup Eagle Brand Sweetened Condensed Milk
¾ cup water
¾ cup chopped nut meats

Mix brown sugar and water in a large saucepan and bring to a boil. Add Eagle Brand Sweetened Condensed Milk and boil over low flame until mixture will form firm ball when tested in cold water (230°F.—235°F.) Stir mixture constantly to prevent burning. Remove from fire. Add chopped nut meats. Beat until thick and creamy. Pour into buttered pan. When cool, cut in squares.

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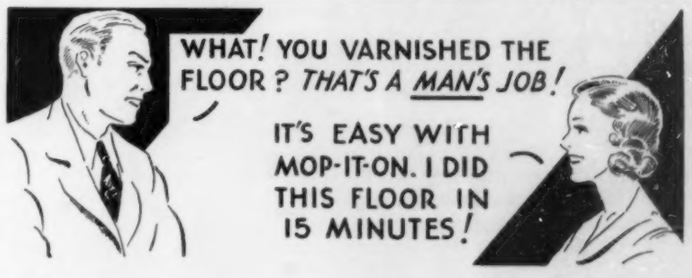

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The American Home *and the* N. H. A.

Every issue of this magazine carries several important articles showing house plans, exteriors, interior details, remodeling, ventilation, heating, lighting, and other building details.

1. Knowing that thousands of our readers are keeping a file of this important material, the Editors have devised this handsome portfolio which is made of heavy board covers bound with an attractive set of blue print plans, with a set of rings which permit you to easily insert the tear sheets from the magazine. We also supply you with an index and a complete set of tabs so that you may index according to the proper classifications, and, forgetting nothing, we are including a punch for putting neat round holes in your pages. Complete, postpaid 50c.

2. During the past year, THE AMERICAN HOME has published a number of outstanding examples of successful exterior and interior remodeling jobs. These have now been reprinted and are offered as The American Home Book on Remodeling. To get the widest possible distribution for this book, and to be of service to the greatest number, we price the book on Remodeling at 35c including postage.

The National Housing Act

3. A digest of the National Housing Act has just been made by the Editors of THE AMERICAN HOME. This digest will tell you what type of improvements, repairs and alterations may be financed under the Better Housing Program, the exact limitations on work, conditions of financing, etc. The digest of the Act has been made in direct question and answer form, and we believe answers all the questions the home owner wants to know about the N. H. A. The Editors have also listed 100 suggestions for repairs, improvements or alterations that are legitimate under N. H. A. loans. It is a check list to use on your own house whether you apply for a N. H. A. loan or not.

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THE AMERICAN HOME **Garden City, N. Y.**

A Spanish bridge party

[*Continued from page 385*]

Hair, the last made of the inside of a gourd and very sticky to handle. One such recipe is here given.

You may serve the ice cream garnished with orange peel colored red and green or strawberry ice in a melon. Or use fan-shaped moulds and make Spanish fans of Spanish cream edged with whipped cream "lace" and dotted with red currant jelly.

After the refreshments, a pleasant ending to the party is to have someone in Spanish gypsy costume read fortunes with cards. This always proves very entertaining, especially if the so-called gypsy is one of the guests completely disguised.

Here are some American-Spanish recipes for your menu.

Spanish Cream

Soak one tablespoonful of gelatine in three cupfuls of milk for about ten minutes. Place over hot water and when gelatine is dissolved, add half a cupful of sugar. Beat the yolks and whites of three eggs separately. Pour the gelatine mixture slowly on the beaten egg yolks, return to the double boiler and cook until thickened, stirring constantly. Remove from the stove, add a quarter of a teaspoonful of salt and a teaspoonful of vanilla. Then add the stiffly beaten egg whites. Turn into one large or individual moulds, which have been first dipped in cold water, and place in the ice box. When turned out, the jelly will be on top and the custard on the bottom. Serve with whipped cream and garnished with fruit or possibly jelly.

Barcelona Salad

Soak one tablespoonful of gelatin in a quarter of a cupful of cold water and then dissolve it in a cupful of boiling water. Add a quarter of a cupful of sugar, six tablespoonfuls of lemon juice, and one teaspoonful of salt. Strain. Cool. When beginning to stiffen, add half a cupful of celery, an avocado, diced, and one large or two small pimientos cut in small pieces. Pour into individual moulds or a large fancy mould and set in the refrigerator until firm and very cold. Turn out on lettuce and garnish with mayonnaise and strips of pimiento.

Fig Torte Toreador

Separate two egg yolks and whites and beat separately. Add to the beaten yolks one cup of chopped figs, three quarters of a cupful of honey, half a cupful of chopped walnuts, half a teaspoonful of salt, half a teaspoonful of vanilla, and half a teaspoonful of baking powder. Then fold in the whites. Spread in oiled pans and bake for twenty-five minutes. Cut in squares.

Spanish Candied Orange Peel

Cut the skin of four oranges in strips with a pair of scissors. Cover with cold water and let the water come to boiling. Drain. Boil again and repeat until all bitterness is gone. Drain the strips and separate them into two piles. Use two pans and put in each pan half of the strips. To each pan add half a cup of water and a cup of sugar. Cook slowly until all but one tablespoonful of the syrup is cooked away. While cooking, add to one pan some red cinnamon candies, and to the other a few drops of green coloring and half a teaspoonful of peppermint extract. Turn the strips out on a thin pan covered with granulated sugar and roll each piece in the sugar until it is completely covered.

For prizes or decorations, here are gay colors in picturesque pottery and table linen that will make any party go! All from Fred Leighton

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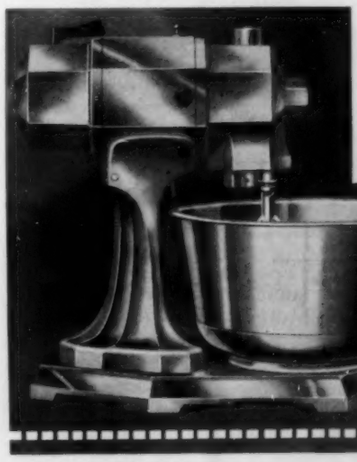

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Save the autumn Roses

Vesta P. Crawford

THE last rosebuds of autumn are the most precious of all, for they may be saved for Christmast blooming. Gardeners of old England have long practiced a reliable method of keeping rosebuds in an excellent state of preservation until midwinter and even some weeks later.

The buds may be picked any time before frost, the later the better. Only fully developed buds should be selected, those that already show some color stripes between the green leaves that cover the folded petals. Use a sharp knife for cutting the stems and make a slash that is long and slanting. Have already prepared a box or pan of wet sand about eight inches deep and put the rose cuttings in this sand with the stems covered almost up to the bud. Then store your box or pan in a cool dark place. An unheated basement serves very well, but an old-fashioned cellar with earth walls is better. Be sure to keep the sand wet.

In the winter when you want rose blossoms for special occasions, take the required number of buds out of the sand, make another slanted cut above the old one on the stem, and immediately plunge all the stems into very hot water (just below boiling point) and allow the opening buds to remain in this water until it cools.

Many gardeners are able to keep their autumn roses even until the middle of February by following this simple method of preservation. In localities where killing frosts come late and rose buds may be picked in November, it is easily possible to preserve some of them for Valentine's day. Try this recipe and you will delight in Golden Ophelias and the rich glow of Red Radiance when the outside world is blanketed in snow and festooned with icicles.

You'll be planting Roses

[*Continued from page 357*]

of animal manure, preferably well-rotted cow manure. Neat old black repellent and horrible cow manure is full of big ideas. The most important idea is that hereby bacteria are introduced into the soil and bacteria must be present in any soil to set up its dynamic character. Life in the soil is necessary for converting the materials which make food into proper form for the plant to be able to use them. Bacteria make the soil animate and creative. Another very important idea is that cow manure furnishes the best of humus. Without humus soil will not be habitable for a heavy feeding plant like the Rose.

Roses use up a good allowance of water in the soil, but the water must be constantly moving up and down. Drainage is something to think about. The test for good drainage is a simple one to make. Dig a hole the depth of the spade. Fill the hole with water. Leave it for several hours. If the water drains away leaving a moist and crumbly hole, the drainage is quite all right.

With all respect for the old practise, good when necessary, of putting a layer of drainage at the base of a Rose bed, it is preferable to test the drainage and refuse the too wet location.

Sunlight and air above ground are as essential as food and water below. Roses get along very nicely with partial shade. Trees are robbers and will take all the good things within reach of their functioning roots. Distant trees casting long shadows are quite a nice protection.

Every one has some pet trick in planting. The method we have followed is not much different from others but we can speak about it with some confidence after so many years and so many trying experiences with droughts and brutal sub-zero temperatures, to make no special point of young cyclones and heavy, washing downpours of rain. The Roses have weathered them all.

As they are unpacked, a few at a time, the Roses are plunged into a tub of water into which we have stirred a nice lump of clay soil as big as the human head. We want a thin mud over the roots so the soil will adhere well. As a plant is taken out, it is inspected. Any broken or bald roots are given a clean cut and long gangling roots are shortened, thus bringing the feeding machinery as near to its working center as we can. If the tops have not been pruned we shape them up and cut them quite low. The hole must be large enough for a free spreading of the longer roots. We work the bottom soil into a solid little mound on which the Rose sits at the height indicated as being the height of its former planting if it is on its own roots, or so the bud is just under the level of the bed if the Rose is budded on understock. Sometimes the mound is high, sometimes quite low, conforming to the depth and spread of the roots. We work the soil into the roots, leaving no air holes, adding whatever plant food we are using, as we go. When we are high enough to have all the roots carefully covered and hand packed with

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soil, we step into the hole and add a hundred and sixty pounds of sound pressure to the process. If more soil is necessary, it is packed in until we have built up the hole to within two or three inches of the bed level. Then, we pour in enough water to fill the hole to the top—no more, leaving it so until all the water has drained away. Any time soon after that we fill the hole with loose dry soil and leave it loose so the air may enter freely and do its work.

Anchoring the plant with the long roots sloping downward, seems to make the plant more secure than it could be made by planting on a flat bottom. Stepping heavily on a deeply anchored Rose seems to make it firm once more.

Hilling up Roses with soil to about nine or ten inches is a great protection to the most consequential point in the Rose plant, the point where the plant enters the soil. In autumn planting, this hill remains all winter. Later, manure may be spread into the hollows to be raked off in the spring, although this is not necessary for newly set Roses. Old Chrysanthemum stalks, Hollyhocks, Corn stalks, thrown over loosely provide good protection. A few leaves or Fern fronds scattered over give more protection if the need is indicated. Smothering is bad, and soggy leaves lying closely about the plant are a menace.

As a ceremony for closing the season, it is well to rake up and burn old Rose foliage, a potential source of mildew and black spot. Then give the stalks and the soil a good drenching with lime-sulphur in a fine spray. This is not only a wise quick practise to prevent scale but seems to put an end to pests and diseases of other sorts as well.

What Roses to plant is for each individual to decide for himself. From our years of experience in collecting old-fashioned Roses and growing modern Roses, we have come to believe that the older Roses are less subject to black spot. Tea Roses, Bourbons, Chinas, and the Hybrid Teas developed previously to 1900 seem to be much less subject to mildew as well. Hybrid Perpetuals will mildew as a rule although often not seriously.

Aside from resistance to disease, suitability to climate has to be considered. They should be hardy for winter low temperatures but Roses listed as tender for a certain climate may be grown successfully if given ample winter protection; "ample" being a very elastic word for the cold northwestern part of our country.

Climate dictates rather definitely the best time for autumn planting. It should be completed *at as late a date as is possible* before the onset of mild freezing weather so that the Roses will not start new shoots which cannot ripen into sound wood. In the lower South it would seem to be courting disaster to risk planting of Roses except during the coldest part of the winter. In the upper South planting could ordinarily begin in November if Roses are defoliated and carry on into December or even January. We have seen Roses in our southern Maryland garden start new growth in January and nothing could stop it. In the middle sections of the country, late October and November are quite all right provided Indian summer does not freakishly hang back until Thanksgiving. California and the north Pacific coast are a law unto themselves. In the north and northwest are some wicked sections where autumn planting may be a doubtful practice because of sudden and often early deep freezing of the ground.

Garden wells

[*Continued from page 375*]

about forty-five degrees. At the upper end is a swivel joint connecting with the sassafras rod which holds the bucket. It has been of sassafras since nobody knows when—just one of those things—and the reason is that a sassafras pole is about the same diameter all the way down.

The hardware is all iron. That arrangement at the bottom end of the sassafras pole would be hard to buy in stock but, if the real old-time effect is insisted upon, a blacksmith can make one in an hour or so. All it is is a hook, the upper end of which is flattened out, then made tubular in shape to encircle the rod. On the hook itself is a bar, shaped something like a big key to lock the bucket handle so it won't slip off when it hits the water.

However, as we are not using actual water in our wells, it is unnecessary to have such things as sassafras rods. A sapling of cypress about 1¼ to 1½ inches thick will do for that. And I have a suspicion that a visit to a ship chandler's shop will easily solve the hardware problem. All the ship chandlers' shops I have ever visited seemed to have everything but millinery for mermaids.

The building of a waterless well should be considerable fun. And its ornamental characteristics are so evident there is no need to talk about it. Simple planting around the bottom sets them off well enough. Such things as Climbing Nasturtiums and the like savor too much of the old iron pots with scarlet Geraniums. Ivy is a good planting too.

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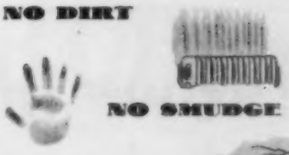

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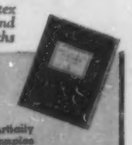

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The American Home, Garden City, New York

Blue Monday hospitality

[*Continued from page 408*]

Fry the sliced onions slowly in the fat, stirring frequently to prevent browning. Parboil the potatoes in a little salted water, boiling the fried pork and onions with them. When the potatoes are nearly done, add the chopped clams with their liquor and cook only a few minutes, as clams become tough if cooked too long. Add the cold milk and let the whole mixture heat slowly, drawing the full flavor into the milk while heating. Add good-sized piece of butter, salt and pepper to taste. A cup of rolled crackers added during the heating process makes a creamy thickening. If the crumbs cause a curdly appearance, the egg beater has a smoothening effect.

The tall Adam coffee urn was filled and brought in to take the place of the tureen, the little flame underneath radiating its warmth of hospitality. Each guest came to the table when her cup was drawn and helped herself to the little "nut chews" that were placed on a convenient table as dessert.

Cottage for two

[*Continued from page 366*]

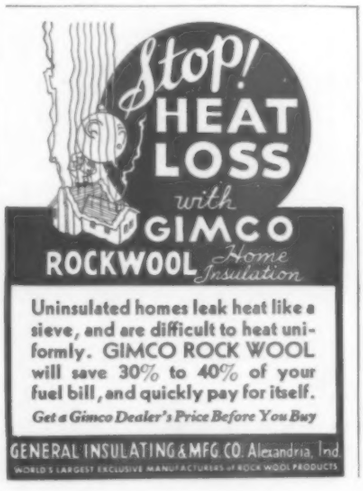
boards battened with triangular strips, under which are heavy paper roofing on a layer of insulating material, and the well-braced frame. Many other designs and combinations from one to five bedrooms, any size and with flexibility as to exteriors that may be treated to fit the individuality of the owner, are contemplated.

"In construction and materials, 'Honeymoon Cottages' are exceptionally fine. Built on heavy, timber beams, they are especially engineered to withstand the stresses of moving by truck, and are earthquake and storm proof. Walls are six inches thick throughout and, like the roof, insulated. The roof may be finished with a novel wood planking over a 65-pound Pabco guaranteed roofing, or may be shingled or tiled. Certified three-year-dried redwood is used for exterior walls and ceilings and for interior walls excepting the living-dining room which is paneled in knotty pine. Quality paints and brass hardware are standard. Crane plumbing fixtures and water heater are used. The chimney is staunchly reinforced by steel. And the houses are termite-proofed."

This charming little house, according to Mr. Neff, can be set in position for about a thousand dollars less than a house of similar quality and size built on the lot. The house in our photographs cost $2750 with wood finish inside and out; $2350 with plaster inside, stucco outside. Additional bedroom unit, $240; additional unit of two bedrooms and bath, $500. These costs include delivery to foundations anywhere in Los Angeles County, but not foundation cost.

The buyer, however, enjoys other advantages which are the result of quantity production. He pays nothing for the talent, experience, and supervision of the designing architect which ordinarily no one could afford for such a small, inexpensive home. In "Honeymoon Cottages" are blended architectural art par excellence, fine materials, master-craftsmanship, and the economies of factory production. Such outstanding value, coupled with the portable feature of "Honeymoon Cottages," is reflected in the ease with which monthly financing may be arranged by buyers. That the creation of Mr. Neff should meet with widespread appreciation seems no more than fair and just, considering the long-felt need of a small, inexpensive home that could grow with the budget, yet in its first stages be so completely satisfying and charming as this first "Honeymoon" venture.

Architects have too long disdained to spend their talents on really small homes. Mr. Neff ranks top high as an architect—and to him too much credit cannot be given for his enterprise and vision. As for interior decorators—well, do you know of anyone who has even dared approach them to furnish and decorate a cottage? We don't—and to this fine firm of interior decorators—Barker Bros., Inc.,—we also doff our hat in sincere appreciation for furnishing and decorating a cottage that is livable and smart at a cost that is truly modest. It bolsters up our faith that small houses shall some day be every bit as charming and distinctive as marble-halled mansions.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Hem Wong

gives us some recipes

Otis R. Tyson interviews a famous San Francisco chef

Pineapple Pork Spareribs

(Serves six)

Have your butcher cut four pounds of pork spareribs into two-inch pieces. Dust with salt—about one teaspoonful—then roll in flour. Fry in deep fat about twenty-five minutes—until golden brown. Meanwhile, open a No. 2½ can of sliced pineapple and cut the fruit into small pieces. Drain all surplus fat off the spareribs, then add the pineapple. Add one teaspoonful of vinegar and two tablespoonfuls of sugar. Cook for thirty minutes, stirring often.

Chicken—a three and one-half pound fryer—may be substituted for the spareribs. Or, if that does not appeal, try pig's knuckles, cut into small pieces; they require longer cooking.

Americanized Chop Suey

1 pound lean pork, cut into finger strips. (Chicken, veal, or beef may be substituted)
1 average-sized head of celery, cut crosswise as thin as possible
1 medium-size onion, sliced thin
1 small head of cabbage, sliced thin. (Cabbage is the only vegetable not included in the real Oriental mixture)
1 cupful of mushrooms—fresh, canned or dried
2 tablespoonfuls of Soy Bean Sauce. (This product was originally imported from China, but is now produced by some American organizations. If it is not obtainable, use a teaspoonful of dark molasses and some additional salt.)

Cover the bottom of the frying pan with salad oil, adding two and one-half teaspoonfuls of salt. When the oil becomes piping hot, add the pork and sauté it for five to ten minutes. Then add all of the other ingredients and allow the mixture to cook for fifteen minutes. Thicken slightly with cornstarch in the usual manner. Serve over rice.

Chow Mein

Wong helpfully suggested that this was the proper place to tell the story of Chow Mein. "Chow Mein," he explained, "is really Chop Suey—with fried noodles taking the place of rice. Take a package of noodles, any good brand, and boil contents for ten minutes, then drain dry. Cover the bottom of the frying pan with salad oil and fry them until they are thoroughly browned. Mix with the Chop Suey combination and serve.

The Jones Sausage Kitchen—looking from the Farm House

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Clam Soup

(A dish to Hem Wong's special liking)

1 can of razor clams, cut fine (minced clam if you prefer)
1 small potato, diced small
1 slice of fresh ham, diced small
1 cupful of peas, fresh or canned
1 cupful of celery, diced small

Add one and one half quarts of water, salt to taste, and then allow the mixture to cook from thirty to forty-five minutes. Finally, stir in two beaten eggs and one tablespoonful of Soy Bean Sauce.

"If you like shell fish," Wong confidently concluded, "you'll like that soup. I never tire of preparing clam soup in this way, and I always enjoy a generous portion. It is an established favorite here at the hotel where I have been serving it for many years."

Chocolate Flake Cake

(Wong's favorite cake recipe)

1 cupful of granulated sugar
4 eggs
1 teaspoonful of ground chocolate
4 ounces of flour
2 teaspoonfuls of baking powder
1 teaspoonful of vanilla

Separate the egg yolks from the whites and beat the latter until stiff, gradually stirring in the ground chocolate and the sugar, then the egg yolks. Add the flour and baking powder, mixed together. This makes dough enough for two layers, which should be split. The top and filling is made by whipping a pint of cream until stiff, then adding two tablespoonfuls of powdered sugar and a teaspoonful of vanilla. After spreading on, sprinkle generously with thin shavings from a bar of sweet chocolate. That's the final touch that suggests the name. Take my word for it, there's a cake that's good to look at as well as to eat.

Individual Omelets

"To serve six people," explained Mr. Wong as we chatted in his tiny office just off the hotel kitchen, "mince two slices of raw ham. Cover the bottom of the frying pan with salad oil and cook for about five minutes. Then add half an onion, carefully minced rather fine, and one cup of fresh peas or canned, and cook for seven minutes more. The ham furnishes plenty of salt. Beat up six eggs and pour in the cooked mixture, stirring everything well together. Re-heat the frying pan and put in enough salad oil to cover the bottom well. Then take a large kitchen spoon and drop in individual portions, any size desired. Fry lightly—on both sides, of course. Serve immediately. That's an omelet 'most every family will call for very often."

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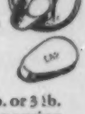

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Garden facts and fancies

And now the winter activity of the gardener is finding expression in the attempt to grow plants indoors. It used to be that winter energy was devoted to re-reading instructive articles that had accumulated during the period of outdoor activities and studying the catalogs for the new offerings for the coming season. Perhaps it has been the recrudescence of the plant case or as has more modernly been called "the terrarium" that has re-awakened interest in house plants in general; but anyhow the fact is that indoor plant culture, or window gardening as it is sometimes called, is again quite active.

Success with plants under present day living room conditions is a greater achievement than it was in the earlier days of open fireplaces and steaming kettles on the stove, etc., that made a more comfortable degree of moisture in the air than is ordinarily met in the modern heating conditions. Perhaps as proper air conditioning becomes more widely adopted we shall see a still greater increase in the variety of plants brought into our living rooms. Still, there are other compensating advantages in our modern day conditions. The fact that electricity can be used as a heating agent for plant frames opens up a wider possibility for indoor window gardening.

When trying to raise plants from seeds indoors there has always been the bugbear of damping-off which took its toll by the thousands of the young seedling plants almost as soon as they began to take form and look like a successful plant. This is true even with the most approved form of commercial propagation. Damping-off has been a troublesome problem in raising seedlings of many tender plants. The trouble is due to a fungus and possibly anyone who has tried raising plants from seed indoors has been a victim to a certainty. Recently, the results of scientific research into the causes and prevention of such diseases has shown that the necessary control is in preventing the disease germs from getting established in the soil and some means of soil sterilization is almost a necessity. In large commercial greenhouses this is accomplished by steam sterilization by means of steam forced through three inch tiles or perforated pipes buried in the benches or beds. Even drenching your seed flats or pots with boiling hot water is effectual, but it may be rather troublesome and the quantity of water used is sometimes a bad handicap.

Another method is baking the soil in the oven after putting it into a shallow pan—when the baking is adequate being measured by means of a potato which is put into the soil to be treated. When the potato is baked through the soil is sterilized as far as could be accomplished by that particular method.

More convenient for the average individual gardener, however, is mixing in formaldehyde dust. Of course, this treatment will not kill all the possible disease germs that may be in the soil but goes a long way in the right direction and is a pretty good insurance against the annoying damping-off. The formaldehyde dust can be easily bought ready for use and is mixed with the soil at the rate of 8 ounces of 6% dust to a bushel of soil, or 6 ounces of the dust to a cubic foot of soil, thoroughly mixed in by shoveling it over and over. Soil treated in this way can be used in pots or frames or anything else and seed can be sown at once, provided the whole is watered after the seed is sown. When dealing with seeds, there is sufficient time for the escaping gas to be evaporated before the roots begin to push out from the seed but if plants already rooted are to be put into such a sterilized soil, two or three days should lapse until all trace of odor of the formaldehyde is gone.

Sterilization in this way is particularly desirable when dealing with high priced seeds or rare new plants of highly refined strains of old-time favorites in which frequently germination is not so strong as in commonplace strains of the same kind of thing. Anyhow, with very little trouble and at a very small cost it is surely worthwhile to assure the growth of as many plants as may germinate.

Arranging Cut Flowers

Hitherto there has been a lot written about flower arrangement and plenty of pictures of successful arrangement in the exhibition style published in the magazines and in a very few excellent books but nothing of a simple elemental style for the average individual dealing with average flowers in an average way. In "How To Arrange Flowers" (Doubleday, Doran), Dorothy Biddle has come to the rescue with a little volume that sells for a dollar that tells just enough of the simple principles and rules and their application to everyday problems to satisfy the average individual housekeeper without going into elaboration of complicated design and material, etc. You'll like it! Its 96 pages have no extraneous matter and it doesn't strive to popularize any one particular cult or style or school in treatment.

Really Hardy Plants

How often are we asked is this, that, or the other, plant really hardy? Well, hardiness is relative. The plant that is hardy in one section may not survive in another

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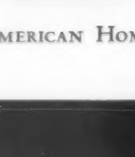

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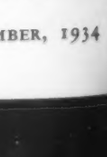

that seems somewhat similar. At the same time there are certain tendencies to tenderness that we all pretty generally recognize. But what is really hardy? In an effort to get the available facts, a survey was made this fall by the New York State Experiment Station in the coldest section of New York state—the Adirondacks. Here's the list:

Acer ginnala
Amelanchier laevis
Amelanchier canadensis
Ampelopsis heterophylla
Ampelopsis quinquefolia
Aralia spinosa
Aristolochia sipho
Aronia arbutifolia
Azalea calendulacea
Azalea nudiflora
Azalea poukhanensis
Azalea rosea
Azalea vaseyi
Berberis vulgaris
Caragana arborescens
Carpinus caroliniana
Celastrus orbiculatus, apparently
Celastrus scandens, apparently
Chamaecaphne calyculata
Chionanthus virginica
Comptonia asplenifolia
Cornus alba
Cornus alternifolia
Cornus amomum
Cornus paniculata
Cornus stolonifera
Cornus stolonifera flaviramea
Corylus americana
Corylus rostrata
Crataegus cordata
Crataegus crusgalli
Crataegus oxyacantha pauli
Daphne oneorum
Daphne mezereum
Diervilla lonicera
Elaeagnus angustifolia
Euonymus alatus
Gaultheria procumbens
Ginkgo biloba
Hamamelis virginiana
Hippophae rhamnoides
Hydrangea paniculata grandiflora
Ilex verticillata
Juniperus communis
Juniperus horizontalis
Juniperus horizontalis plumosa
Juniperus sabina
Juniperus sabina tamariscifolia
Juniperus virginiana
Ledum groelandicum
Liriodendron
Lonicera canadensis
Lonicera hirsuta
Lonicera morrowi
Lonicera tatarica
Magnolia acuminata
Malus atrosanguinea
Malus floribunda
Malus ioensis plena
Malus niedzwitzkyana
Malus halliana parkmani
Malus prunifolia
Malus purpurea
Malus scheideckeri
Mitchella repens
Myrica gale
Nemopanthus mucronulata
Ostrya
Philadelphus coronarius—hardy except in a few cases.
Philadelphus lemoine—hardy except in a few cases.
Philadelphus pubescens—hardy except in a few cases.
Philadelphus virginalis—hardy except in a few cases.
Phlox subulata
Physocarpus opulifolius
Pinus montana mughus
Pinus resinosa
Pinus strobus
Populus alba
Populus alba bolleana
Populus nigra italica
Prunus maritima
Prunus pennsylvanicum
Prunus tomentosa
Pseudotsuga douglasi
Rhamnus cathartica
Rhamnus frangula
Rhododendron carolinianum—hardy if soil is right and winter shade present.
Rhododendron catawbiense—hardy if soil is right and winter shade present.
Rhododendron hybrids—hardy if soil is right and winter shade present.
Rhododendron maximum—hardy if soil is right and winter shade present.
Rhus canadensis
Rhus cotinus
Rosa foetida harisoni
Rosa hugonis
Rosa lucida
Rosa rugosa
Rosa setigera
Rubus odoratus
Sambucus canadensis
Sambucus pubens
Sambucus racemosa
Sorbaria sorbifolia
Sorbus americana
Sorbus aucuparia
Spiraea latifolia
Spiraea tomentosa
Spiraea trichocarpa
Staphylea trifoliata
Syringa chinensis
Syringa japonica
Syringa josikaea
Syringa villosa
Syringa vulgaris
Taxus canadensis
Ulmus types
Ulmus pumila
Vaccinium pennsylvanicum
Viburnum acerifolium
Viburnum americanum
Viburnum carlesi
Viburnum cassinoides
Viburnum dentatum
Viburnum lantana
Viburnum lentago
Viburnum opulus
Viburnum opulus sterile

It may be assumed, then, in most sections of the country where the question of possible hardiness or tenderness arises, the above is the most reliable guide available. Anything that withstood the winter of 1933–34 has a pretty good record.

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Two ideas from a decorator —and other helpful ideas

GLAZED chintz may be pressed with a moderately warm iron. If you insert a sheet of tissue paper between the material and the iron, you may use a hot iron without removing the glaze.

To clean a chiffon, georgette, or organdie lamp shade, make a suds of mild soap and lukewarm water, be careful to use a container large enough that the shade may be completely submerged, move the shade up and down rapidly, repeat until the water is clear. Rinse in clear water of the same temperature as the soapy water, be sure that all soap is removed. Let the shade dry on the lamp, ruffles and pleats may be pressed into place with the fingers when the shade is partially dry. SUE POLLINS, Stamford, Conn.

TO CLEAN OBJECTS OF LIZARD OR SNAKE SKIN

Prepare a mixture of an ounce of water and an ounce and a half of Ivory soap. When cold, add a few drops of ammonia, and rub with a flannel cloth. MRS. ANGELE ZWYNEN, White Salmon, Washington.

AN IRON FOR POLISHING

To polish plain surfaces of furniture such as table tops and chair seats after applying wax or furniture polish I wrap my electric iron in a flannel cloth and rub with it.

It saves elbow grease and the weight of the iron rubs the wax or polish well into the wood and helps to give a fine luster. MRS. C. F. WILLEY, East Orange, N. J.

CLEANING WALL COVERINGS

To clean Sanitas or similar wall surfaces use a cloth moistened with kerosene, following with a light suds of Ivory soap, always keeping the area wiped with the kerosene one space ahead of the suds bath. You will find it easier and the colors fresher. CLARA A. ECKERT, Akron, Ohio.

MACHINE OIL ON LINEN

Rub it with a little lard, let it stand until the stain disappears, then wash it in warm water and soap. M. H. GUNDERMANN, Brooklyn, N. Y.

DINGY WICKER

When bamboo or wicker furniture becomes dingy, wash with strong salt water. MRS. F. BURNS, Northport, N. Y.

IVORY KNIFE HANDLES

Can be restored to their former whiteness by rubbing with turpentine. ANN B. SLEEPER, Brookline, Mass.

SHRINKAGE TO "BABY" SIZE

How often I hear some young mother complain about Junior's Jersey sweaters or suit blouses shrinking to "baby's size" when washed. To those, I'd like to whisper my secret—"Keep on buying them if you like them and wash them via my system!" Before the first washing, I lay the Jersey slipover on a piece of heavy brown wrapping paper and trace in pencil a pattern around it. Then I wash it in lukewarm water and mild soap flakes in the usual way. After rinsing it in clear water, I place it again on the pattern, stretching it to original size, and pinning it in place. Then I lay it down to dry right over the paper pattern. The stretching and pinning down often eliminates ironing—but *always* the result is the same size Jersey sweater or blouse. MRS. RUTH STONE, N. Y. C.

GET UP STEAM!

When I want to clean the walls and ceiling of my bathroom, which is painted, I see that the water is very hot in the boiler. Then I turn on a tubful into the tub and close the door for a few minutes until the steam is everywhere—I can then wipe off walls and ceiling in a few minutes, and they are perfectly clean and shiny. MRS. W. E. CARTER, Canton, N. C.

CLEANING PARCHMENT SHADES

Parchment, or imitation parchment, lamp shades can be cleaned satisfactorily and will retain their original lovely gloss if wiped off occasionally with milk. MRS. JAMES T. CORBOY, Erie, Pennsylvania.

THAT CLEAN-OUT PIPE

Often in removing ashes from the furnace the clean-out pipe is purposely neglected because of a dislike for the task. I have found that an ordinary ten-cent dish-mop used as a swab in the clean-out pipe removes the fine ash and dust there most effectively and agreeably. MARY EHRLER, Cleveland, Ohio.

BLACK ANDIRONS AND HEARTH

Andirons and black slate hearth-stones will not get that dusty look if you wipe them occasionally with a cloth moistened with linseed oil. MRS. EDGAR TURLINGTON, Washington, D. C.

CLEAN KITCHEN WALLS

Put two packages of steel wool in the vent outlet from gas range oven to retain the grease from steam that so easily mars the wall. MRS. D. D. WIERMAN, Hanover, Pa.

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